Artist Q&A with the Master of Miniature ***Lynn Carson Harris***

Quiltmaker

March/April '23

Scrappy Surprise

Stash-Busting Spring Quilts

Plus

Try No-Sew Curved Piecing

Cotton Candy Shop
by Connie Kauffman

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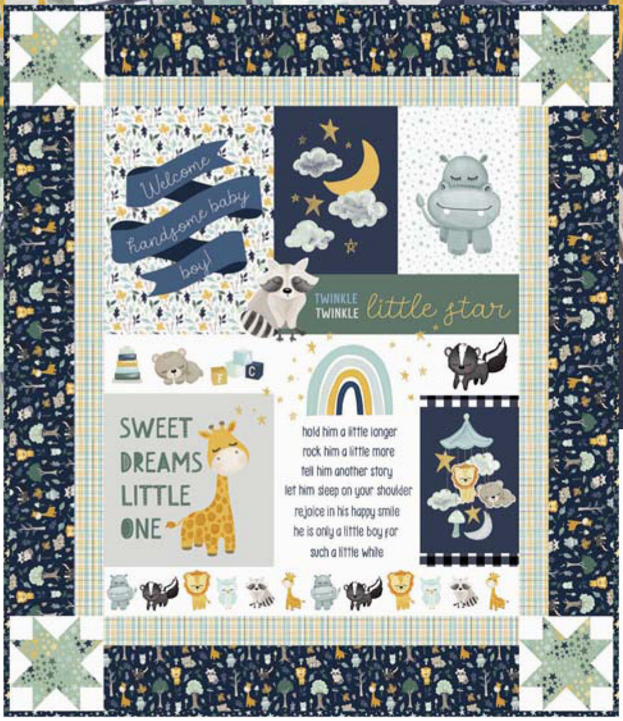
Welcome handsome baby boy!
TWINKLE TWINKLE little star
SWEET DREAMS LITTLE ONE
hold him a little longer
rock him a little more
tell him another story
let him sleep on your shoulder
rejoice in his happy smile
he is only a little boy for
such a little while

The darling *It's a Boy Panel Quilt* pattern by the RBD Designers will be available for a free download at https://www.rileyblakedesigns.com/free-patterns

It's a Boy by Echo Park Paper Co. is the cutest baby collection ever! It features a darling assortment of snoozy baby animals, sweet plaids, a galaxy of stars, goodnight moons, and a baby mobile print that we just can't get enough of. We know this fresh, yet sophisticated color palette of yellows, greens and blues will brighten just about any nursery. It's the perfect collection for making baby quilts, nursery room coordinates, and so much more! Welcome home baby boy!

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Riley Blake DESIGNS™

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Basic Lessons: the instructions for things you use often in quiltmaking are available online. If you need help with a technique in any of the projects in this issue, **scan this icon** with your phone camera, or go to QuiltingDaily.com/quilt-basics-and-lessons.

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Quilting DAILY

Happy Spring!

If spring has sprung, why is it that all I am thinking about is smashing my stash and shrinking my scraps? Okay, let's be honest…I am always thinking of those things! (If you do, too, we should be friends.) I occasionally get letters from readers who want to see more designs that help them use up their fabric collections. Sometimes it is really helpful to see quilts using new fabrics, but it is also nice to find a pattern that helps you use up all the fabric you already have on hand!

When I think about the clever use of scraps, I think of Emily Bailey. She has a great sense of color and a practical sensibility that is perfect to include in this issue. Her quilt, *All Your Charms*, is the ideal "leader and ender" challenge. Set assorted squares next to your machine and sew two blocks together to start and end your patches for one project, and pretty soon you will have a bunch of Four-Patches for this quilt. I especially love how she uses a denim blue for the background to give the eye a resting place from all the colors in her quilt. You can use scraps or charm squares for this quilt.

Garden's Bounty by Carol Moellers is another scrap sensation. This design looks great in traditional fabrics and Civil War reproductions, but her final design used an assortment of Lori Holt fabrics. So delightful and pretty—I can imagine this on a vintage twin bed.

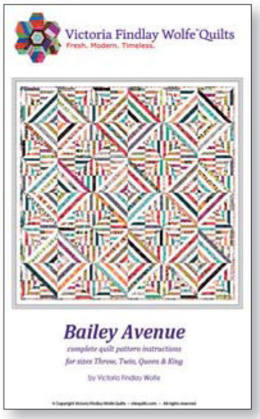
Our spring holiday designs are *Trinity* by Annette Falvo and *Easter Surprise* by Jo Moury. *Trinity* is a pillow featuring shamrocks, yo-yos, and a clever quilting technique. *Easter Surprise* showcases an adorable bunny appliqué in a basket surrounded by flowers. Make note of Annette's and Jo's beautiful quilting!

BONUS! We are offering a free additional pattern for a limited time. Simply turn to page 72 to see the quilt pattern, snap the QR code with your camera, and you will be taken to the free digital pattern download page on QuiltingDaily.com. This offer is only available for a limited time, so hurry now!

I hope you enjoy this cheerful issue. Happy spring and happy quilting!

Tracy

Tracy


Victoria Findlay Wolfe Quilts
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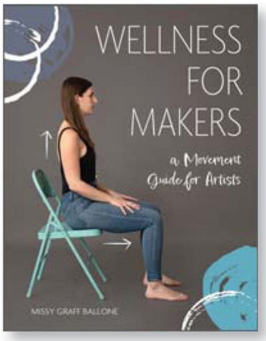
Bailey Avenue
complete quilt pattern instructions
for sizes Throw, Twin, Queen & King
by Victoria Findlay Wolfe

Bailey Avenue Quilt Pattern/Kit by Victoria Findlay Wolfe

Create a stunning optical illusion with the latest quilt pattern by Victoria Findlay Wolfe! *Bailey Avenue* is inspired by road maps and made with strips of fabric. Victoria includes paper patterns, so you are successful in piecing the diagonal strips, but the quilt is assembled using traditional block construction. In other words—it just looks complicated! The pattern includes all 4 sizes—from throw to king. Kits are also available so you can make your quilt look just like the sample.

vfwquilts.com

Wellness for Makers: A Movement Guide for Artists by Missy Graff Ballone


WELLNESS FOR MAKERS
a Movement Guide for Artists
MISSY GRAFF BALLONE

Have you ever pushed yourself to free motion quilt on a domestic machine to finish a quilt gift on a deadline only to find yourself in pain for days afterward? It's no wonder if you are sitting all day for work and then sit for hours pushing a heavy quilt through your sewing machine. Missy Graff Ballone found herself in a similar situation when she threw out her back in art school. She had previous training as a massage therapist, so she was embarrassed that she was hurting. A suggestion by a chiropractor to look at her posture helped her make the connection that inspired this wonderful book. As the founder of Wellness for Makers®, she specializes in helping makers of all kinds make small changes in their work setup—as well as find time to focus on their bodies. With detailed photos of 40+ exercises. her book shows you the best ways to sit, stand, walk, and lift to reduce your risk of injury, relieve your pain, and improve your posture so you can quilt longer.

schifferbooks.com

Sew Scrappy Spools
it's sew emma
Designed by Lori Holt of Bee in my Bonnet Co.

Sew Scrappy Spools Pattern by Lori Holt

Lori Holt of Bee in my Bonnet is spoolin' around with her latest pattern, *Sew Scrappy Spools*. Each sweet spool is cheerful and fun when done in Lori's signature style. With 14 different scrappy designs to put in the center of each Spool block, you can mix and match to your heart's desire and make a unique quilt that is all your own. Think outside of the box, and use these blocks for something a little different, too. Make a mini wall hanging, door hanger, or table runner to celebrate the seasons, or use a block or two to make a bag or tote. Pattern includes full-color diagrams, pressing instructions, and directions for making a 72½" x 90½" quilt.

itssewemma.com

The Quilt Keeper

It all started with a need for quilt storage. Ellen Taurins had an idea to use plant hangers and bent metal to create a way to hang quilts on her door. It took years for her to realize she had a product other quilters might buy. Now, this patented over-the-door quilt hanger can be yours! This clever product hooks over your door, extends out 5", and measures 27" wide. You can buy them in single orders or in packs of three. We love this space-saving idea!

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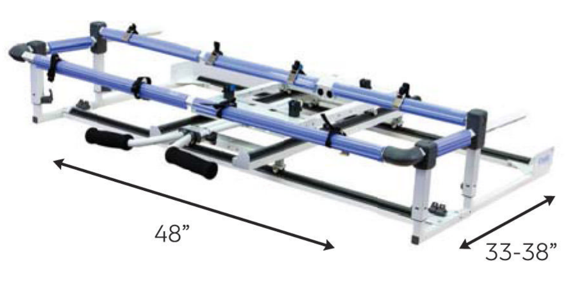

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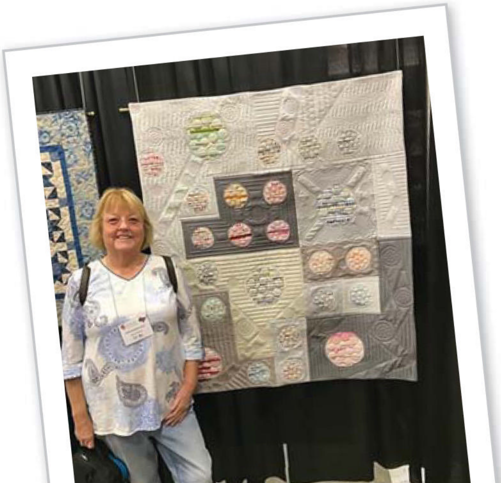
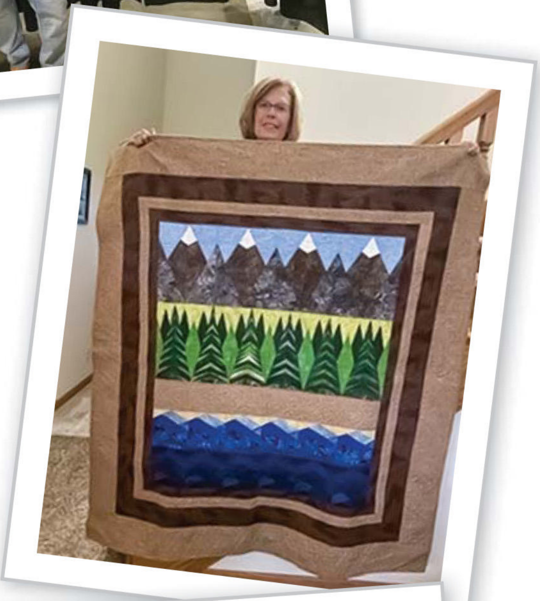


Jupiter's Moons

I saw your article Salvage Those Selvages *in the* Quiltmaker July/August 2019 *issue. I have been saving selvages for a few years and decided to try the pattern* Jupiter's Moons *by Ellen Ault. I changed my grays by using Moondust by Robert Kaufman. It adds a nice shimmer. I named my quilt "Planets." I entered it in our local quilt show and plan to use more selvages as shown by Tracy Mooney.*

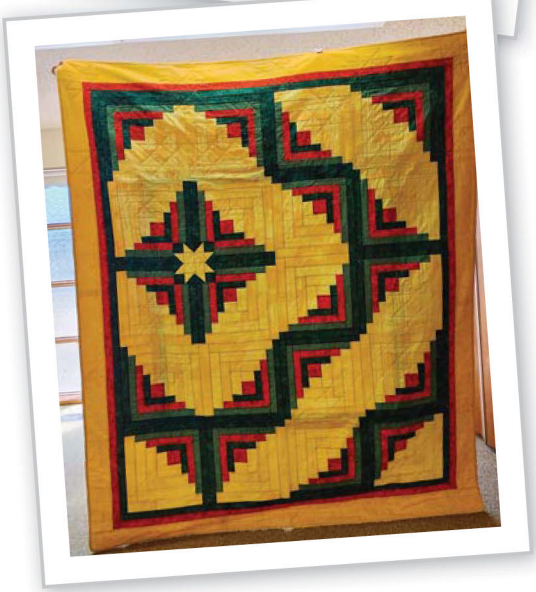
Betty Reisch • Bedford, Texas



Shore to Peaks

I enlarged your Shore to Peaks *pattern from the* Quiltmaker July/August 2021 *issue to make a throw-size quilt for my son in Denver. Most of the fabric was from my stash, and I did the free-motion quilting myself on my standard-size sewing machine. The photo shows the finished quilt. Thank you for the fun pattern!*

Sandy Gietzel • Eldorado, Wisconsin



Yuletide Log Cabin

When I saw Yuletide Log Cabin *in the* Nov/Dec 2020 *issue of* Quiltmaker, *I knew I had to make it. I play the piano at my church, and I put it on top of the grand piano for the entire Advent season. The blocks went together faster than any other quilt I have made. My Mom helped me pin the backing and batting and asked how I was going to quilt it—I hadn't thought about it yet. She said I should start by outlining the star. It seemed like such a good idea, I quilted the whole quilt with stars and used two different sizes of stars. I love this quilt! I also entered it in the county fair last year, and I got second place. Thank you for such a fun magazine!*

Caryn Backman • Tillamook, Oregon

share your projects! *We love to see quilts made from our patterns! Send us your digital images for publication consideration. Please send clear, focused, high-res images with adequate lighting. Include a photo of the entire quilt and a close-up of any interesting details. Include your full name and complete contact information, the name of the pattern, the size of the quilt, a short note about why you made the quilt, any awards received and any other details our readers might enjoy. Email to:* **sewtospeak@goldenpeakmedia.com.**

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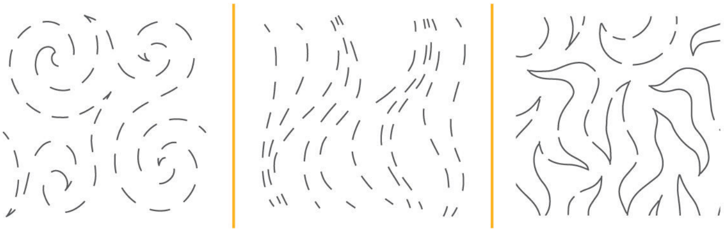


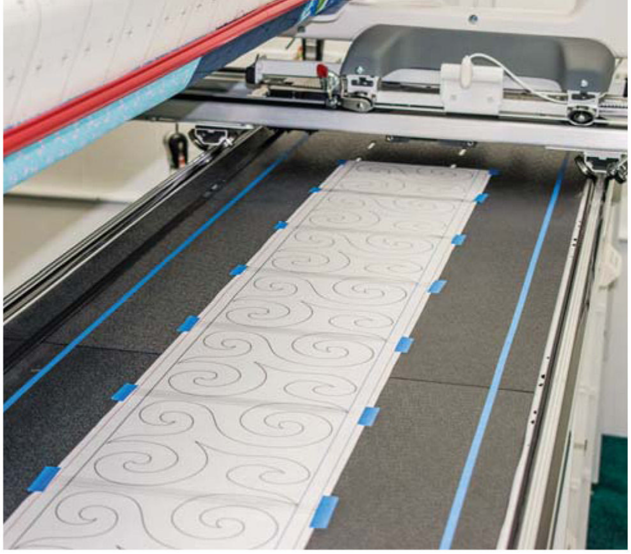
When to Use Pantographs (and How!)

Pantographs are repeating quilting designs, usually printed on paper and followed using a laser light from the back of your quilting frame. These designs are stitched in evenly spaced, repeating rows from edge-to-edge across your quilts.

Where should we use pantographs? Which quilt tops will benefit from this type of design?

Pantographs are best suited for busy quilt tops that have no defined blocks, sashing, borders, or dominant patchwork design. A pantograph can be an asset when quilting scrappy quilt tops like this because you won't be looking at the fabric—you'll have your eyes on the paper pattern and less likely to get lost in the swirling prints.

For best results, baste-stitch the layers of your quilt together on your frame, especially the sides. This will stop your quilting foot from catching on the sides of the quilt as you quilt a new row.



The first step to pantograph quilting is to center the design on your back table and tape it down. Remember that the pantograph and laser light don't move after you begin quilting.

Remember to reattach side clamps and place any tools like frame weights back on your quilt before quilting the next pantograph row.

How do you quilt with pantographs? Let's learn how in five easy steps:

Step 1 – Roll your machine as far forward as possible and place a piece of tape on your back table following the laser light to form a horizontal line. Repeat this step with your machine rolled as far back as possible. This space between the two pieces of tape is your quiltable area.

Step 2 – Place the pantograph design in the middle of your quiltable area and tape each corner. From this point, do not move your pantograph or laser light. You will only move your machine and quilt from this stage.

Step 3 – Quilt from the back of the frame following the pantograph design using the laser.

Step 4 – Advance the quilt through the frame to reach the next row. The general rule is to leave ½-inch or more of space between each row. Some pantographs have extra lines to help you advance the quilt easily.

Step 5 – Continue quilting across the pantograph design, then advance the quilt until the entire top is quilted. You may end with a partial row and have to stitch with one eye on the pantograph and one eye on the quilt. Just be careful not to stitch through your leader cloth.

One final tip for mastering any new technique: it's best to begin with a small project first. I recommend starting with a baby quilt and simple pantograph design like a Spiraling or Loopy Line.

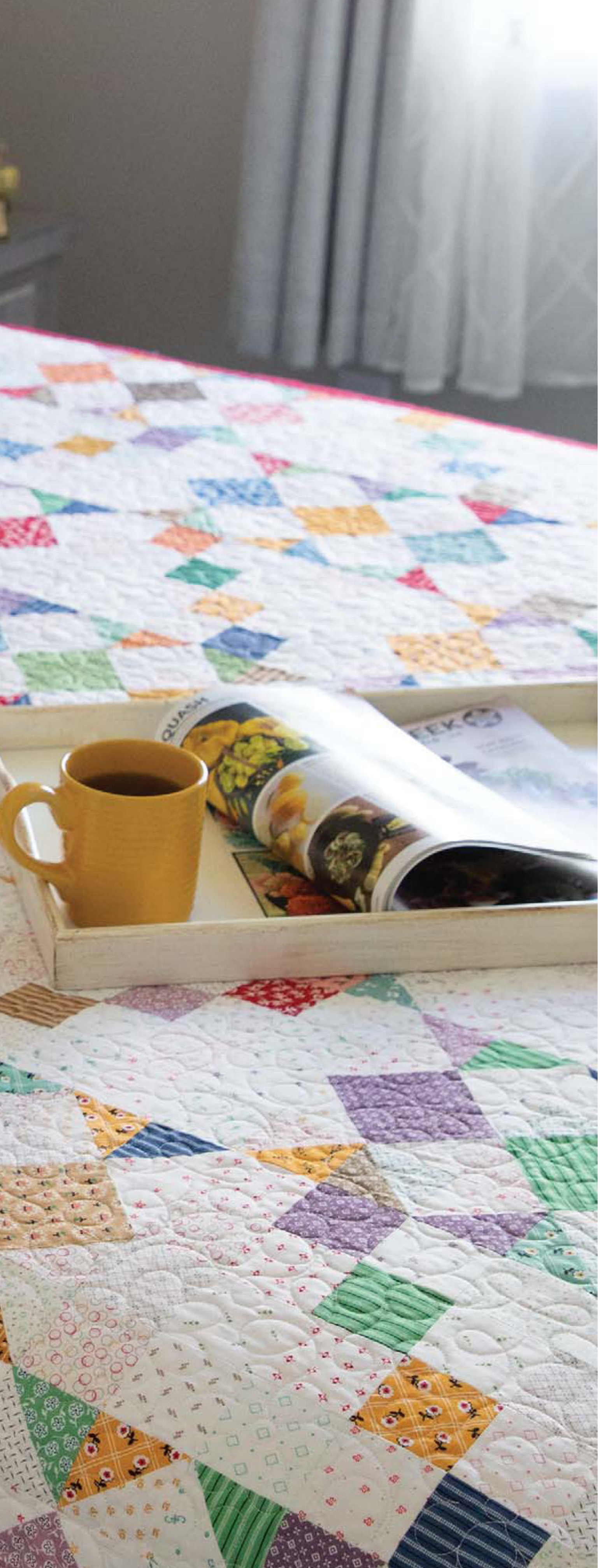
Presented by Grace COMPANY

You'll likely only need to quilt a partial row at the bottom edge of your quilt. Use a long ruler to mark where you need to stop on the pantograph.

Watch & Learn

Watch Leah in action at YouTube.com/QuiltingDaily.

Plant your seeds to make
a bountiful quilt



Intermediate
Finished Size: 80″ x 88″
Finished Blocks: 8″ x 12″

Garden's Bounty

"This quilt design was inspired by all the beautiful rows of seeds that were being planted in the spring. Rows of peas, beans, carrots, peppers, and squash in the furrows of the garden plots. This quilt presents a cozy, welcoming feeling. It's a great quilt to snuggle up under with a cup of tea while looking through catalogs and picking out the seeds for spring planting. Why not dig into your scrap bins and use up those leftover fabrics from previous quilt projects?"

Carol

Carol Moellers
Greene, IA
carolmoellersdesigns.com

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Assorted Color Prints
4⅛ yards ***total*** for blocks and border 3
Assorted Cream Prints
6⅛ yards ***total*** for blocks and border 3
Red Print
¾ yard for border 1
Blue Print
¾ yard for border 2
Navy Print
⅞ yard for binding
Backing 7⅞ yards
Batting 88″ x 96″

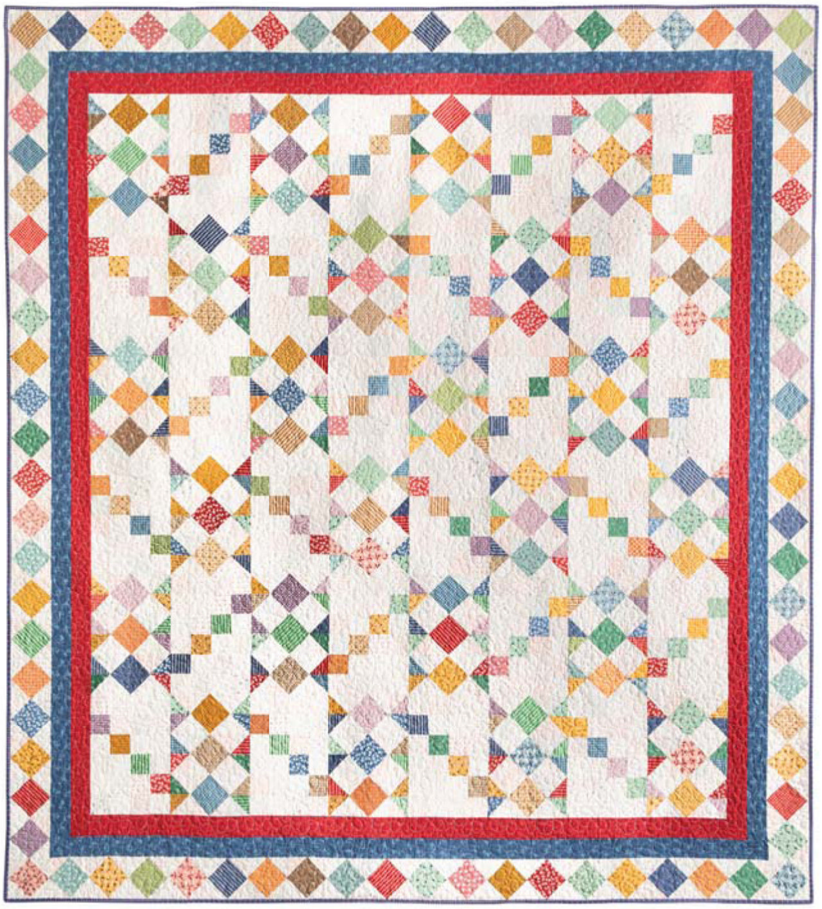
Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

cutting

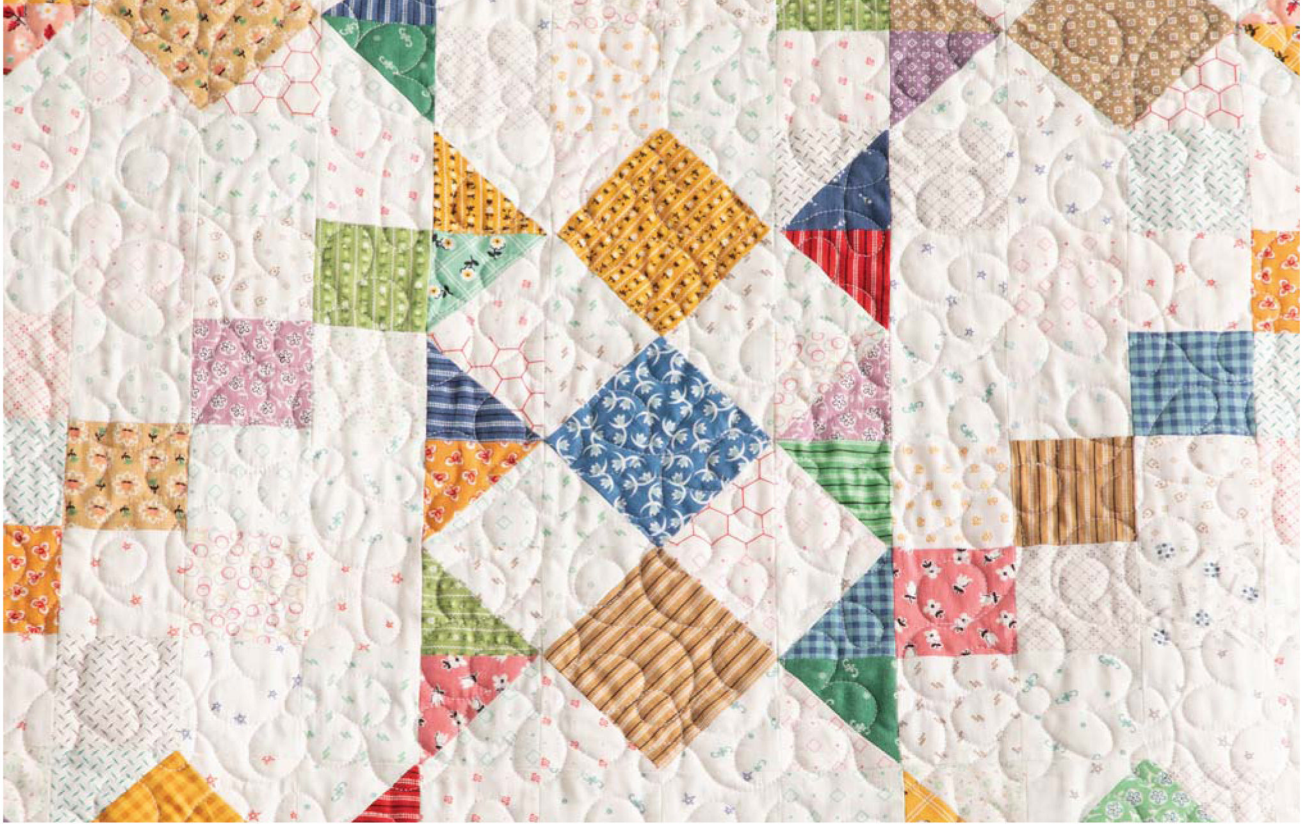
Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

Assorted Color Prints
152 squares 4½″ (B)
144 squares 2⅞″ (A)
96 squares 2½″ (C)
Assorted Cream Prints
144 squares 2⅞″ (A)
1088 squares 2½″ (C)
Red Print
8 strips 2½″ x WOF for border 1
Blue Print
8 strips 2½″ x WOF for border 2
Navy Print
10 strips 2¼″ x WOF ***or*** 2½″ x WOF for binding

The quilting motif is found on the pattern sheet.



Quilt designed and made by Carol Moellers.
Fabric: Prairie and Bee Backgrounds by Lori Holt for Riley Blake Designs.

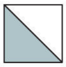


1 About This Quilt

Carol designed this quilt with a variety of skill levels in mind. A great quilt project for a beginner or a seasoned quilter, it is made using triangle-squares and simple strip-cutting and piecing techniques. Carol suggests an alternative option for the borders: Make the 4" finished squares in the border as either pinwheels or Four-Patches if your scraps are smaller in size.

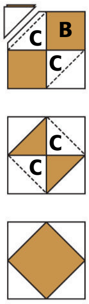
2 Making the Units and Blocks

Refer to "Triangle-Squares" in Basic Lessons. Pair assorted color print A's with assorted cream print A's to make 288 unit 1's total.



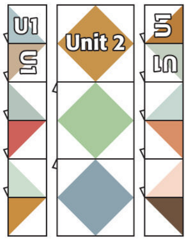
Unit 1
Make 288 total

Refer to "Stitch-and-Flip" in Basic Lessons. Use assorted color B's and assorted cream C's to make 152 unit 2's as shown.



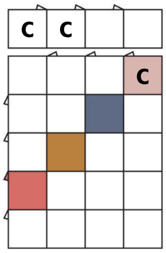
Unit 2
Stitch & Flip
Make 152 total

Sew 12 unit 1's and 3 unit 2's together as shown to make a block X. Make 24 block X's total.



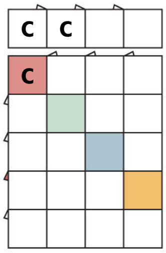
Block X
Make 24

Join 20 assorted cream C's and 4 assorted color C's as shown to make a block Y. Make 12 block Y's total.



Block Y
Make 12

Join 20 assorted cream C's and 4 assorted color C's as shown to make a block Z. Make 12 block Z's total.



Block Z
Make 12

3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew 4 block X's and 4 block Y's together as shown to make a row 1. Make 3 row 1's. Sew 4 block X's and 4 block Z's together as shown to make a row 2. Make 3 row 2's. Sew the rows together, alternating as shown.

4 Adding the Borders

Refer to "Borders" in Basic Lessons. Join red print border 1 strips and cut to sizes shown in the Assembly Diagram. Matching centers and ends, sew the border 1 side strips to the quilt. Add the border 1 top and bottom strips in the same way. Repeat to add blue print border 2.

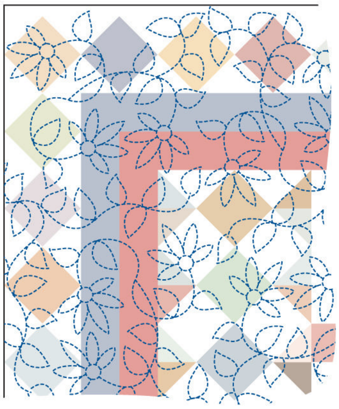
Join 20 unit 2's as shown to make a border 3 strip. Make 4 border 3 strips total. Matching centers and ends, join a border 3 strip to each side of the quilt. Repeat to add border 3 top and bottom strips.

5 Quilting and finishing

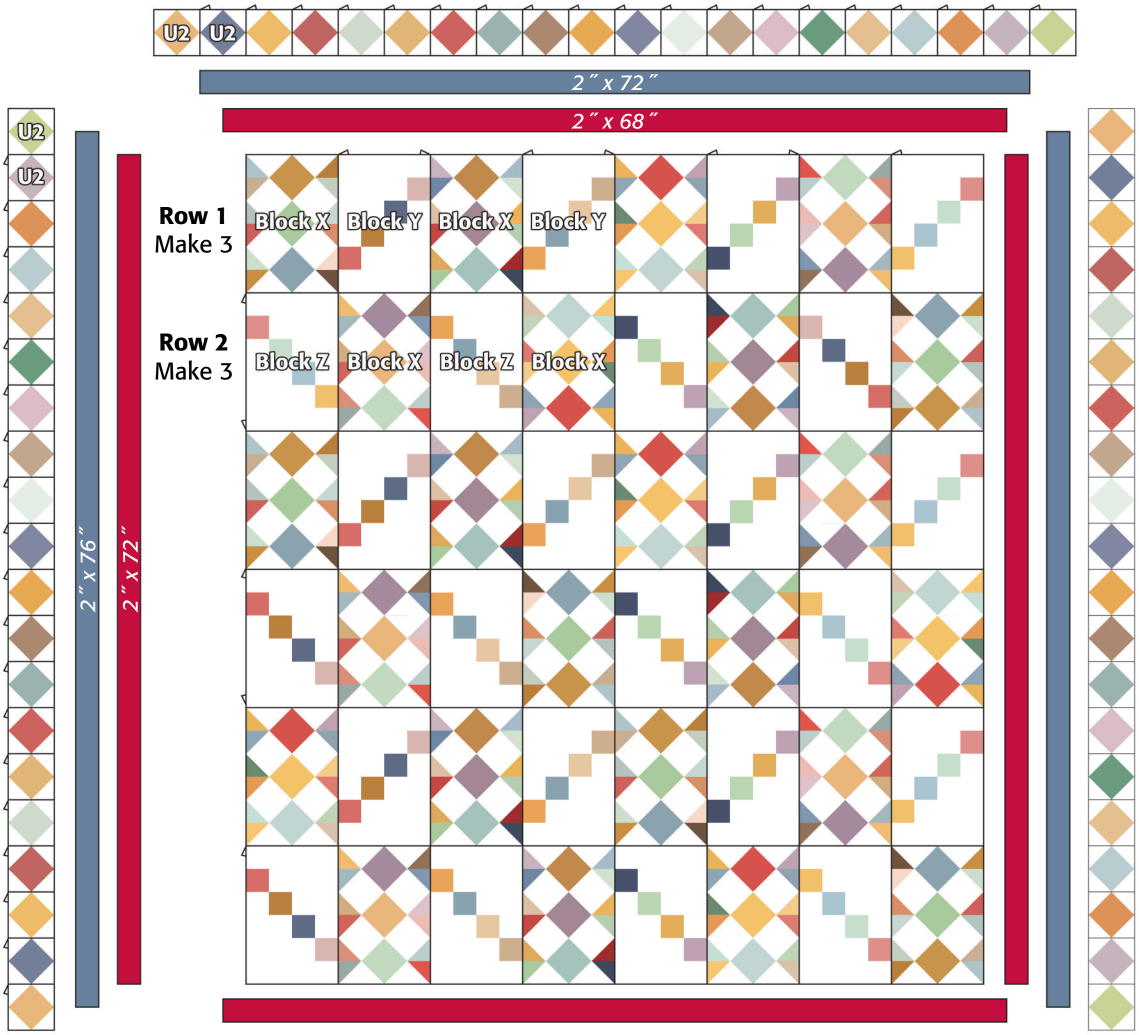
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt the Shasta Daisy Quilting over the quilt surface.

Bind the quilt.



Quilting Placement


U2
U2
2˝ x 72˝
2˝ x 68˝
U2
U2
Row 1
Make 3
Block X
Block Y
Block X
Block Y
Row 2
Make 3
Block Z
Block X
Block Z
Block X
2˝ x 76˝
2˝ x 72˝

Assembly

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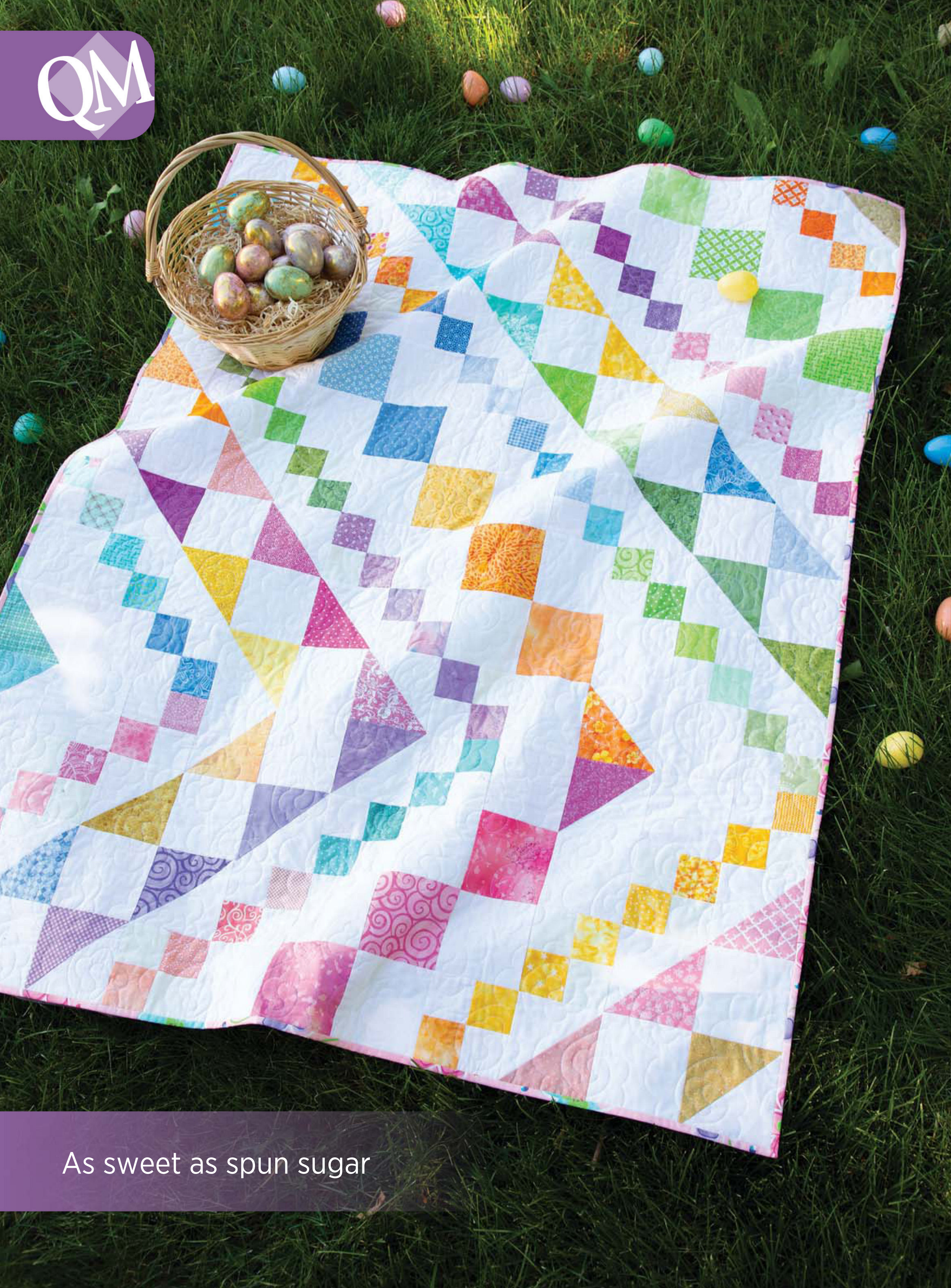
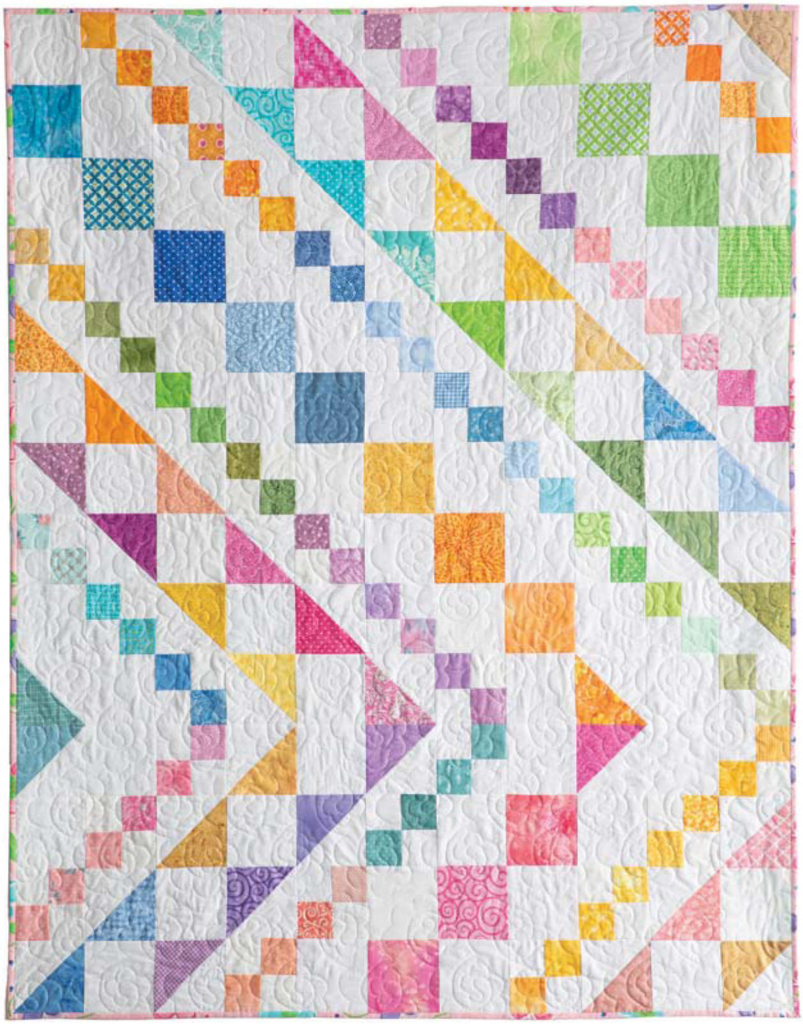


As sweet as spun sugar

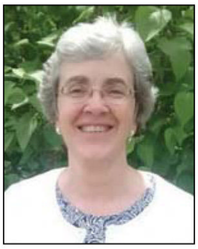
Easy
Finished Size: 44″ x 56″
Finished Units: 4″

Cotton Candy Shop



Quilt designed and made by Connie Kauffman.
Fabric: Connie used fabrics from her personal collection.
Batting provided by The Warm Company.

> "I love, love scrap quilts! I jump at the chance to make them. In this quilt, I decided to use light, bright spring-like colors—just like cotton candy in a candy shop! I kept mainly to a palette of pink, green, blue, teal, orange, yellow, and purple. When selecting fabrics, I chose those colors, or fabrics that had that color and possibly one or two additional colors, so it keeps the color tone strong. I also used a variety of white and white-on-white scraps.
>
> Connie



Connie Kauffman
Nappanee, IN
conniekauffman.com

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Assorted Orange Prints
½ yard ***total*** for patches
Assorted White Prints
2 yards ***total*** for patches
Assorted Purple Prints
⅜ yard ***total*** for patches
Assorted Yellow Prints
½ yard ***total*** for patches
Assorted Blue Prints
½ yard ***total*** for patches
Assorted Pink Prints
½ yard ***total*** for patches
Assorted Green Prints
½ yard ***total*** for patches
Assorted Aqua Prints
⅜ yard ***total*** for patches
Pink Print
⅝ yard for binding
Backing 3 yards
Batting 48″ x 64″

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances.

⧅ = cut in half diagonally

Assorted Orange Prints
4 squares 4⅞″ cut ⧅ to make
8 triangles (B) (use 4)
2 squares 4½″ (C)
14 squares 2½″ (A)
Assorted White Prints
22 squares 4⅞″ cut ⧅ to make
44 triangles (B) (use 43)
57 squares 4½″ (C)
78 squares 2½″ (A)
Assorted Purple Prints
6 squares 4⅞″ cut ⧅ to make
12 triangles (B) (use 6)
12 squares 2½″ (A)
Assorted Yellow Prints
5 squares 4⅞″ cut ⧅ to make
10 triangles (B) (use 9)
1 square 4½″ (C)
10 squares 2½″ (A)
Assorted Blue Prints
4 squares 4⅞″ cut ⧅ to make
8 triangles (B) (use 4)
5 squares 4½″ (C)
10 squares 2½″ (A)
Assorted Pink Prints
8 squares 4⅞″ cut ⧅ to make
16 triangles (B) (use 9)
3 squares 4½″ (C)
12 squares 2½″ (A)
Assorted Green Prints
5 squares 4⅞″ cut ⧅ to make
10 triangles (B) (use 5)
4 squares 4½″ (C)
12 squares 2½″ (A)
Assorted Aqua Prints
6 squares 4⅞″ cut ⧅ to make
12 triangles (B) (use 6)
8 squares 2½″ (A)
Pink Print
6 strips 2½″ x WOF for binding

The quilting motif is found on the pattern sheet.

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

Note:

Connie's quilt uses many fabrics that do not duplicate within the quilt top.

We patterned this quilt so you can make the quilt just like Connie did, however, you will have many leftover triangles.

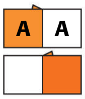
If you don't mind having fabrics repeat, use the method of making two-at-a-time triangle-squares, so you have less waste. You will need 43 assorted triangle-squares total.

1 About This Quilt

Such an easy quilt to make! This is perfect for a beginner learning to quilt, or to make as a charity quilt for your guild. We love how Connie chose to limit her palette to keep the bright colors shining through.

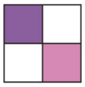
2 Making the Four-Patches and Units

Sew 2 assorted orange print A's and 2 assorted white print A's as shown to make 1 Four-Patch 1. Make 7 Four-Patch 1's total.

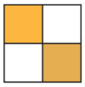


Four-Patch 1
Make 7 total

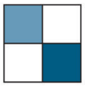
Repeat to make Four-Patch 2's–7's in the colors and quantities shown.



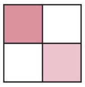
Four-Patch 2
Make 6 total



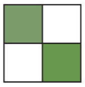
Four-Patch 3
Make 5 total



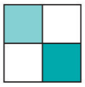
Four-Patch 4
Make 5 total



Four-Patch 5
Make 6 total

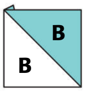


Four-Patch 6
Make 6 total



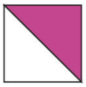
Four-Patch 7
Make 4 total

Sew 1 assorted aqua print B and 1 assorted white B together to make 1 unit 1.

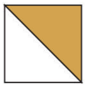


Unit 1
Make 6 total

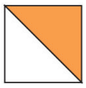
Make 6 unit 1's total. Repeat to make unit 2's–7's in the colors and quantities shown.



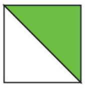
Unit 2
Make 9 total



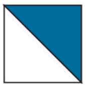
Unit 3
Make 9 total



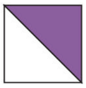
Unit 4
Make 4 total



Unit 5
Make 5 total



Unit 6
Make 4 total



Unit 7
Make 6 total

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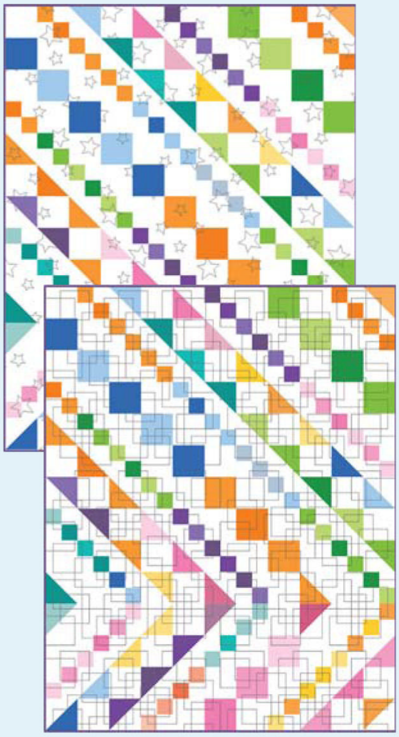
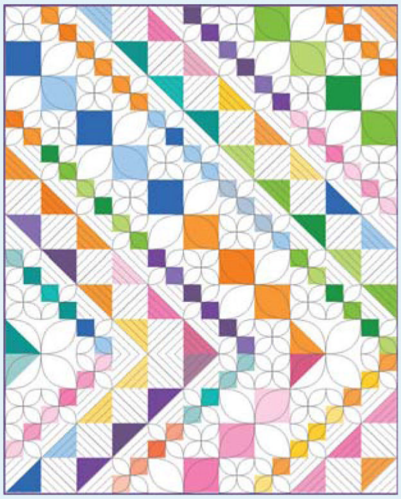


Try an all-over design...



Or something completely custom!

3 Assembling the Quilt Top

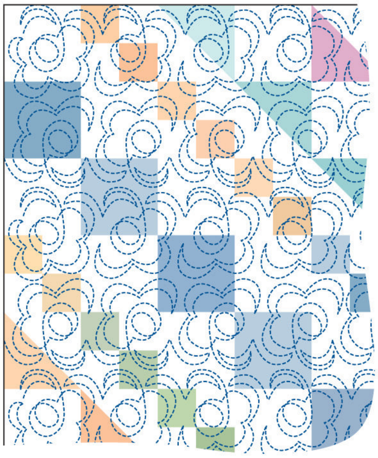
Refer to the Assembly Diagram. Noting placements and orientations, arrange assorted white C's, Four-Patches, units, and assorted color C's as shown on a design wall or the floor; join to make 14 rows. Sew the rows together as shown.

4 Quilting and Finishing

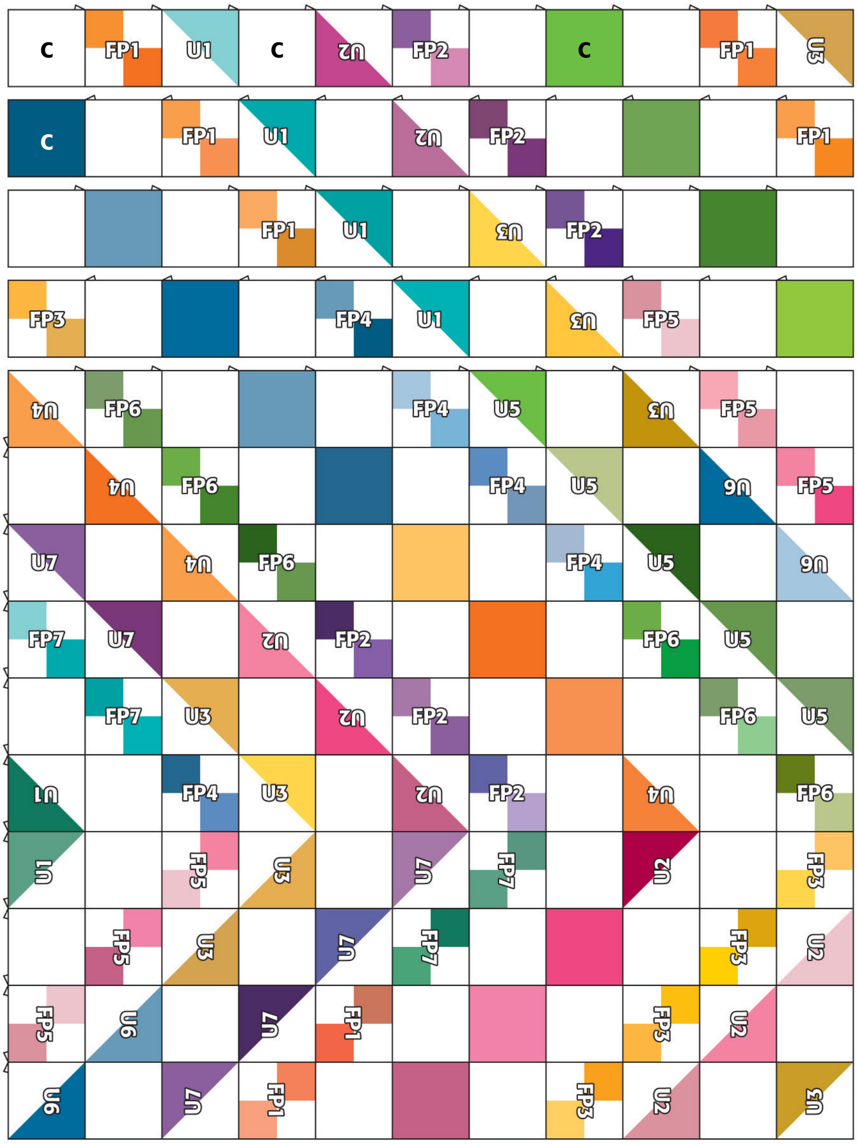
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt the *Mini Moonflower Quilting* motif over the quilt surface.

Bind the quilt. ▣



Quilting Placement



C	FP1	U1	C	U2	FP2		C		FP1	U3
C		FP1	U1		U2	FP2				FP1
			FP1	U1		U3	FP2			
FP3				FP4	U1		U3	FP5		
U4	FP6				FP4	U5		U3	FP5	
	U4	FP6				FP4	U5		U6	FP5
U7		U4	FP6				FP4	U5		U6
FP7	U7		U2	FP2				FP6	U5	
	FP7	U3		U2	FP2				FP6	U5
U1		FP4	U3		U2	FP2		U4		FP6
U1		FP5	U3		U7	FP7		U2		FP3
	FP5	U3		U7	FP7				FP3	U2
FP5	U6		U7	FP1				FP3	U2	
U6		U7	FP1				FP3	U2		U3

Assembly

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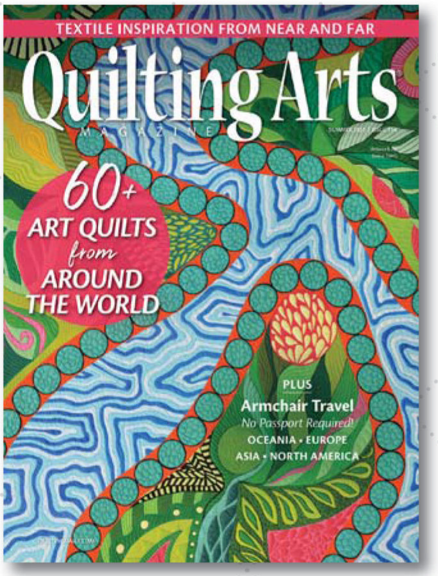
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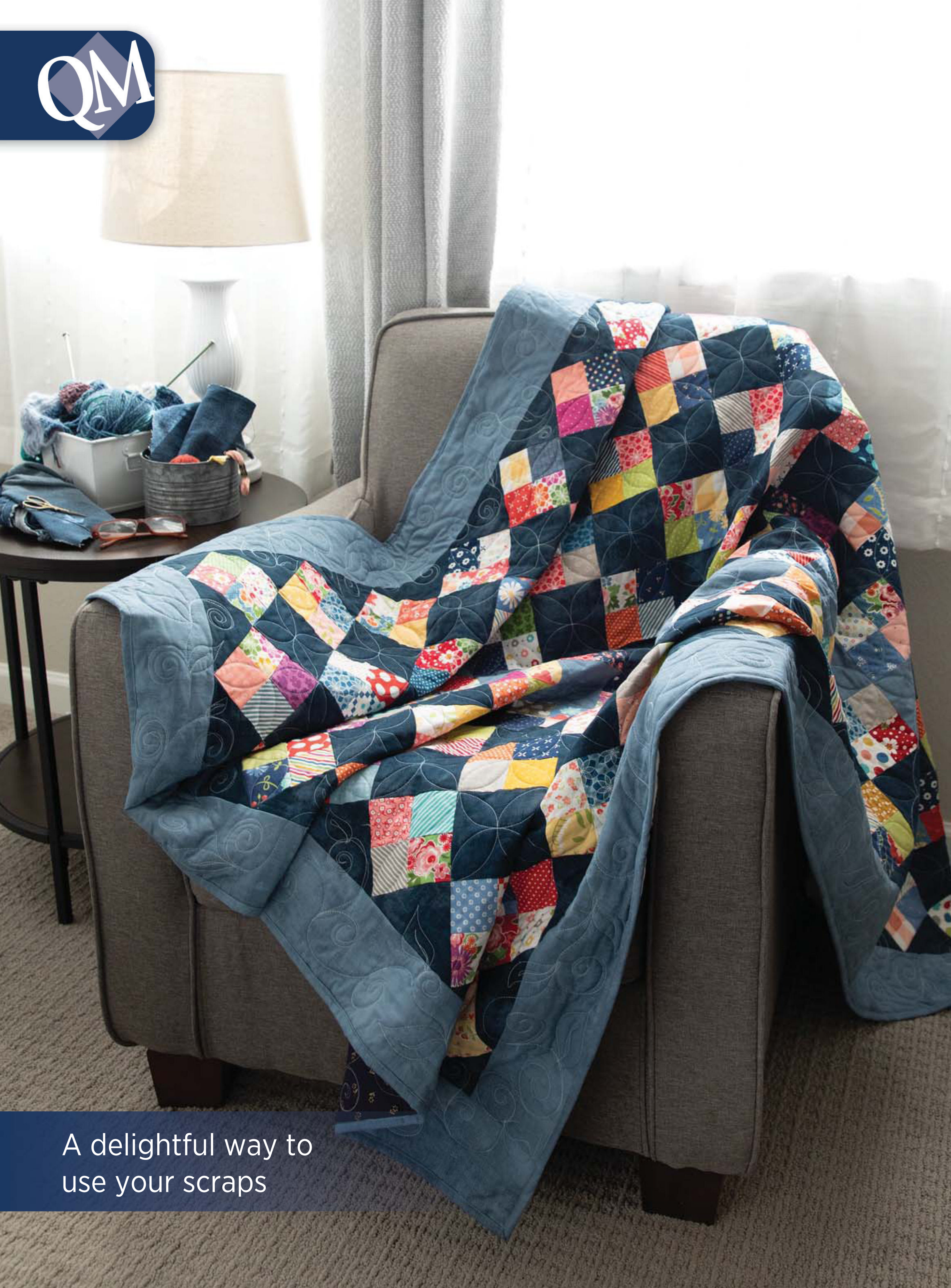
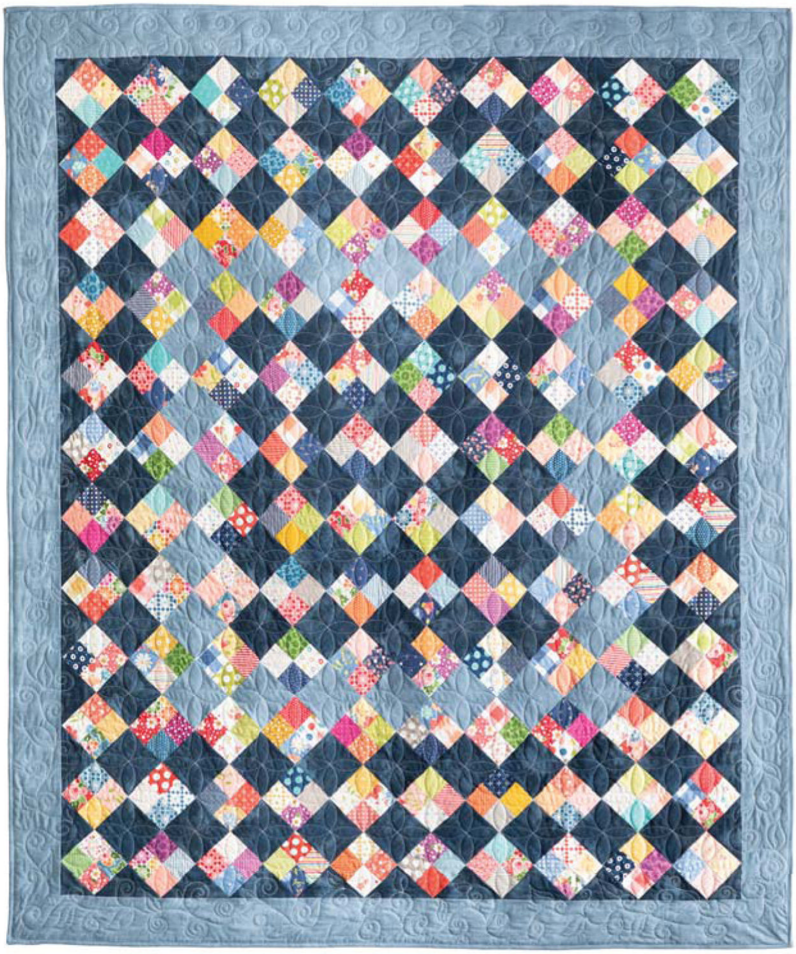


A delightful way to
use your scraps

Easy
Finished Size: 64¾″ x 76″
Finished Blocks: 4″

All Your Charms



Quilt designed and made by Emily Bailey.
Fabric: Simply Delightful by Sherri and Chelsi, Zinnia and Love Lily by April Rosenthal, and Grunge by BasicGrey, all from Moda Fabrics.

"*All Your Charms* is scrap and charm square friendly. It places simple four-patches on point for a charming look. If you switch up the background, it adds extra interest to the quilt. This also makes a great 'leaders and enders' quilt."

Emily

Emily Bailey
Centerville, UT
auntemsquilts.com

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Assorted Color Prints
- 2⅜ yards ***total*** or 120 (5″) charm squares for Four-Patches

Navy Tonal
- 1¾ yards for setting squares and triangles

Medium Blue Tonal
- 2⅛ yards for setting squares, border and binding

Backing 5 yards

Batting 73″ x 84″

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cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

⊠ = cut in half twice diagonally
⧅ = cut in half diagonally

Assorted Color Prints
- 480 squares 2½″ (A)

Navy Tonal
- 10 squares 7″ cut ⊠ to make 40 triangles (B)
- 75 squares 4½″ (C)
- 2 squares 3¾″ cut ⧅ to make 4 triangles (D)

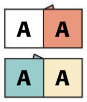
Medium Blue Tonal
- 8 strips 4½″ x WOF for border
- 8 strips 2¼″ x WOF or 2½″ x WOF for binding
- 24 squares 4½″ (C)

1 About This Quilt

Take the modest Four-Patch to the next level with this charming quilt by Emily Bailey. You will need a lot of 2½" squares; if you don't have a lot of scraps, consider using mini-charm squares or 5" charms (cut into 4 squares). You will get a nice variety of squares that coordinate well. The use of denim blues for the background settles down the scrappy nature of this quilt.

2 Making the Four-Patches

Select 4 assorted color print A's and sew together as shown to make a Four-Patch. Make 120 Four-Patches total.



Four-Patch
Make 120 total

3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew Four-Patches, navy tonal B's, navy C's, and medium blue tonal C's into diagonal rows as shown. Sew rows together. Join a navy D to each corner.

4 Adding the Borders

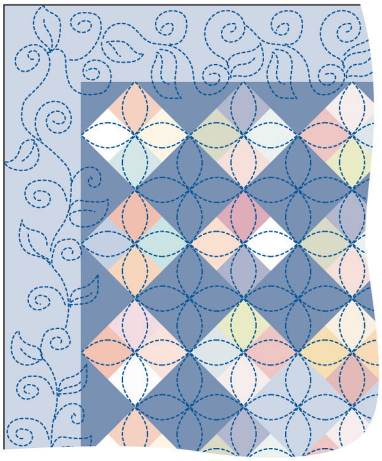
Refer to "Borders" in Basic Lessons. Join medium blue border strips and cut to sizes shown in the Assembly Diagram. Matching centers and ends, sew the border side strips to the quilt. Add the border top and bottom strips in the same way.

5 Quilting and finishing

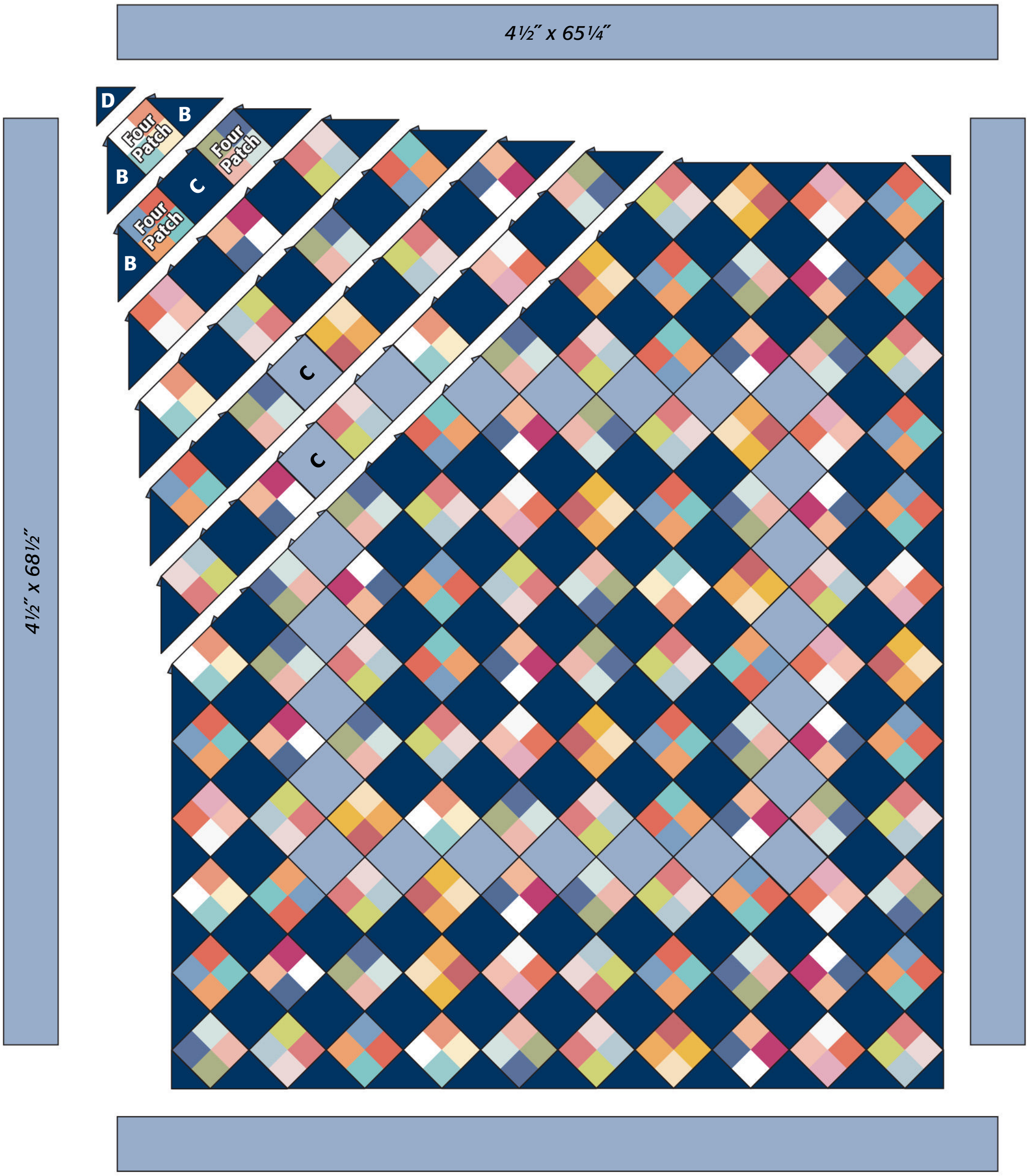
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt orange peel shapes on the Four-Patches and setting squares. Quilt freeform vines and leaves in the border and setting triangles as shown.

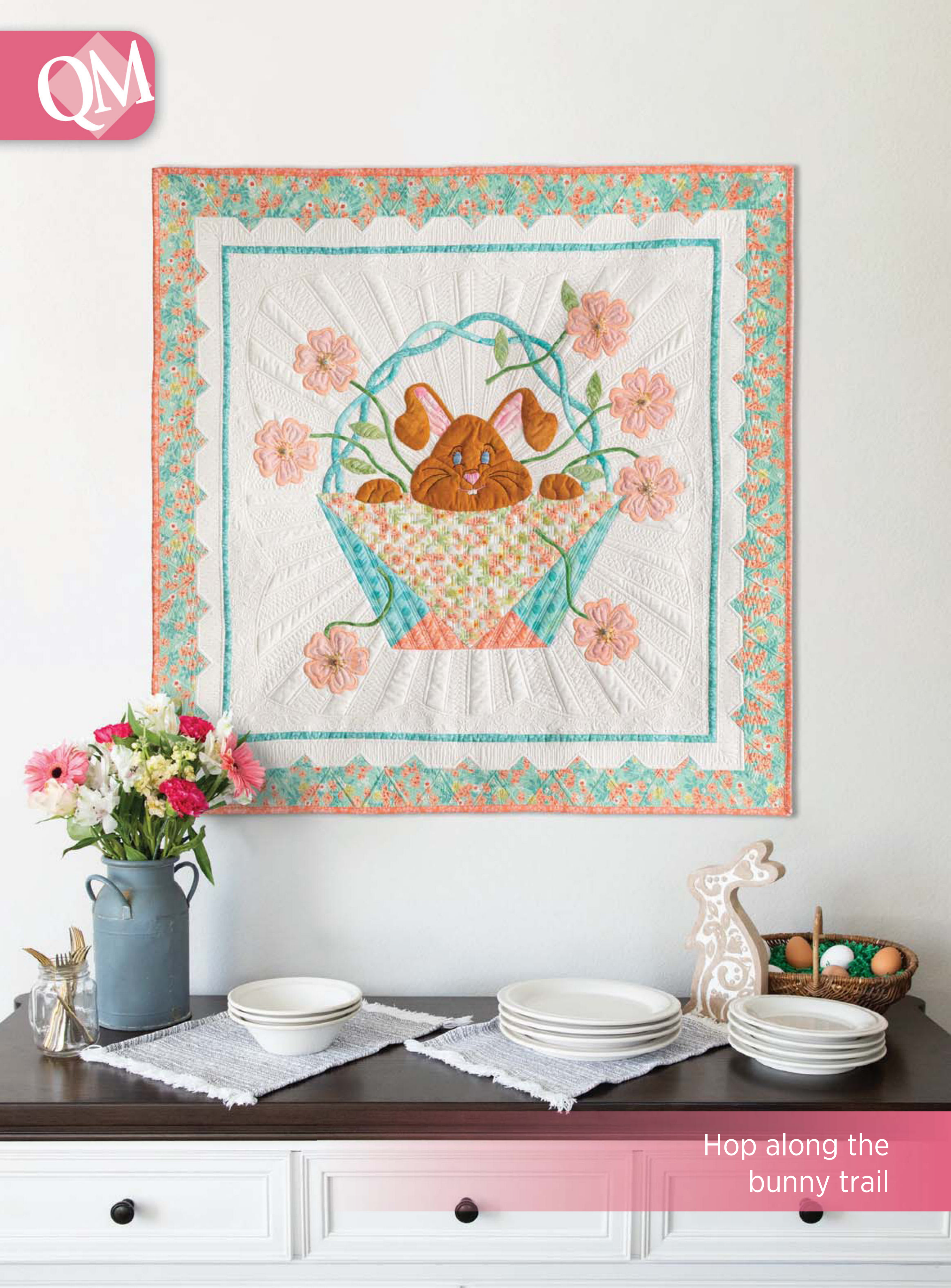
Bind the quilt.



Quilting Placement



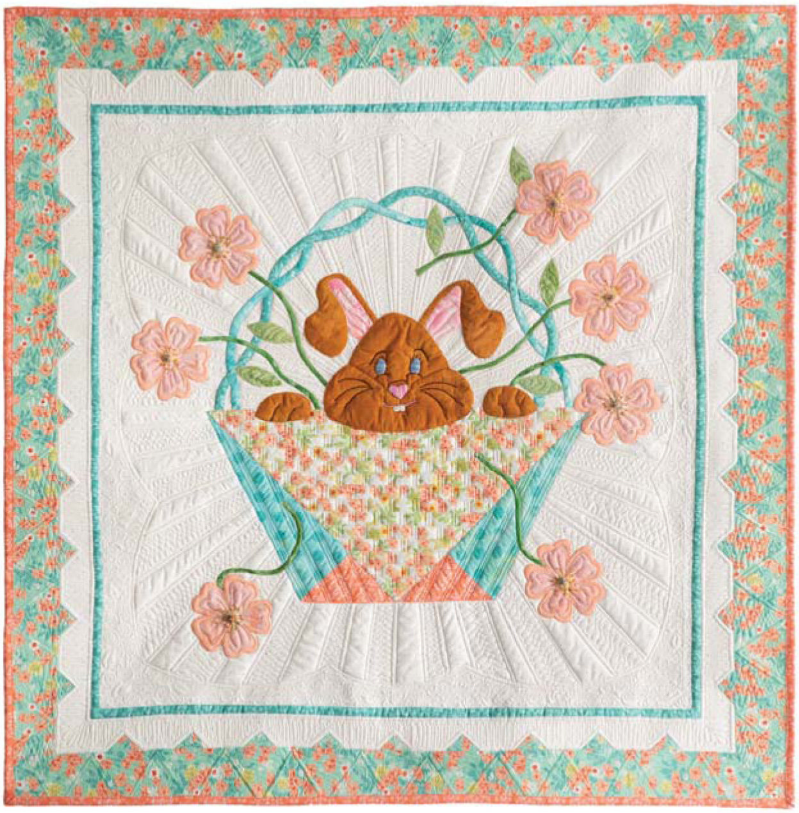
Assembly



Hop along the bunny trail

Challenging
Finished Size: 46½″ x 46½″
Finished Block: 24″

Easter Surprise



Quilt designed and made by Jo Moury.
Fabric: Garden Society by Crystal Manning, Flow by Create Joy Project, and Grunge by BasicGrey, all from Moda Fabrics.

"*Easter Surprise* is meant to bring a smile to the viewer's face. Our very energetic Easter Bunny has bounced into an unsuspecting basket of Easter flowers and is strewing them everywhere as she looks for hidden eggs. I hope this brings a smile to your face. Happy Easter!"

Jo

Jo Moury
Haymarket, VA

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Cream Print
- 1¾ yards for block, quilt center, and borders 1 and 3

Aqua Floral
- ⅞ yard for border 3 and border 4

Aqua Dot
- 1 fat quarter for block (a fat quarter is approximately 18″ x 20″)

Cream Floral
- 1 fat quarter for block

Peach Floral
- ¾ yard for block and binding

Aqua Floral
- ½ yard for basket handle and border 2

Aqua Tonal
- 1 fat quarter for basket handle

Medium Green Tonal
- 1 fat eighth for stems (a fat eighth is approximately 9″ x 20″)

Light Pink Print
- 1 fat eighth for bunny ears

Brown Tonal
- 1 fat quarter for bunny

Peach Tonal
- 1 fat quarter for flowers

Pink Tonal
- 1 fat quarter for flowers

Light Green Tonal
- 1 fat eighth for leaves

Backing 3⅛ yards
Batting 51″ x 51″
Fusible Web
Embroidery Floss
Small Craft Paintbrush
Liquid Starch
Beads 98 seed beads, 7 beads at ½″

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations. Refer to “Bias Strips” in Basic Lessons to cut bias strips.

⧅ = cut in half diagonally

Cream Print
- 4 strips 1″ x WOF for border 1
- 2 squares 17⅞″ cut ⧅ to make 4 triangles (J)
- 1 square 16⅞″ cut ⧅ to make 2 triangles (G) (use 1)
- 1 square 8⅞″ cut ⧅ to make 2 triangles (I) (use 1)
- 2 rectangles 4⅝″ x 13¾″ for D and Dr
- 2 rectangles 4½″ x 16½″ (F)
- 3 squares 4½″ (E)
- 32 rectangles 2½″ x 4½″ (C)
- 12 squares 2½″ (A)

Aqua Floral
- 5 strips 3¾″ x WOF for border 4
- 72 squares 1½″ (B)

Aqua Dot
- 2 rectangles 4⅝″ x 13¾″ for D and Dr

Cream Floral
- 1 square 16⅞″ ⧅ cut to make 2 triangles (G) (use 1)

Peach Floral
- 6 strips 2½″ x WOF for binding
- 1 square 4⅞″ ⧅ cut to make 2 triangles (H)

Aqua Floral
- 4 strips 1″ x WOF for border 2
- ½"-wide bias strip to total 36"

Aqua Tonal
- ½"-wide bias strip to total 36"

Medium Green Tonal
- ⅜"-wide bias strip to total 63"

Light Pink Print
- 1 *each* patterns K and Kr

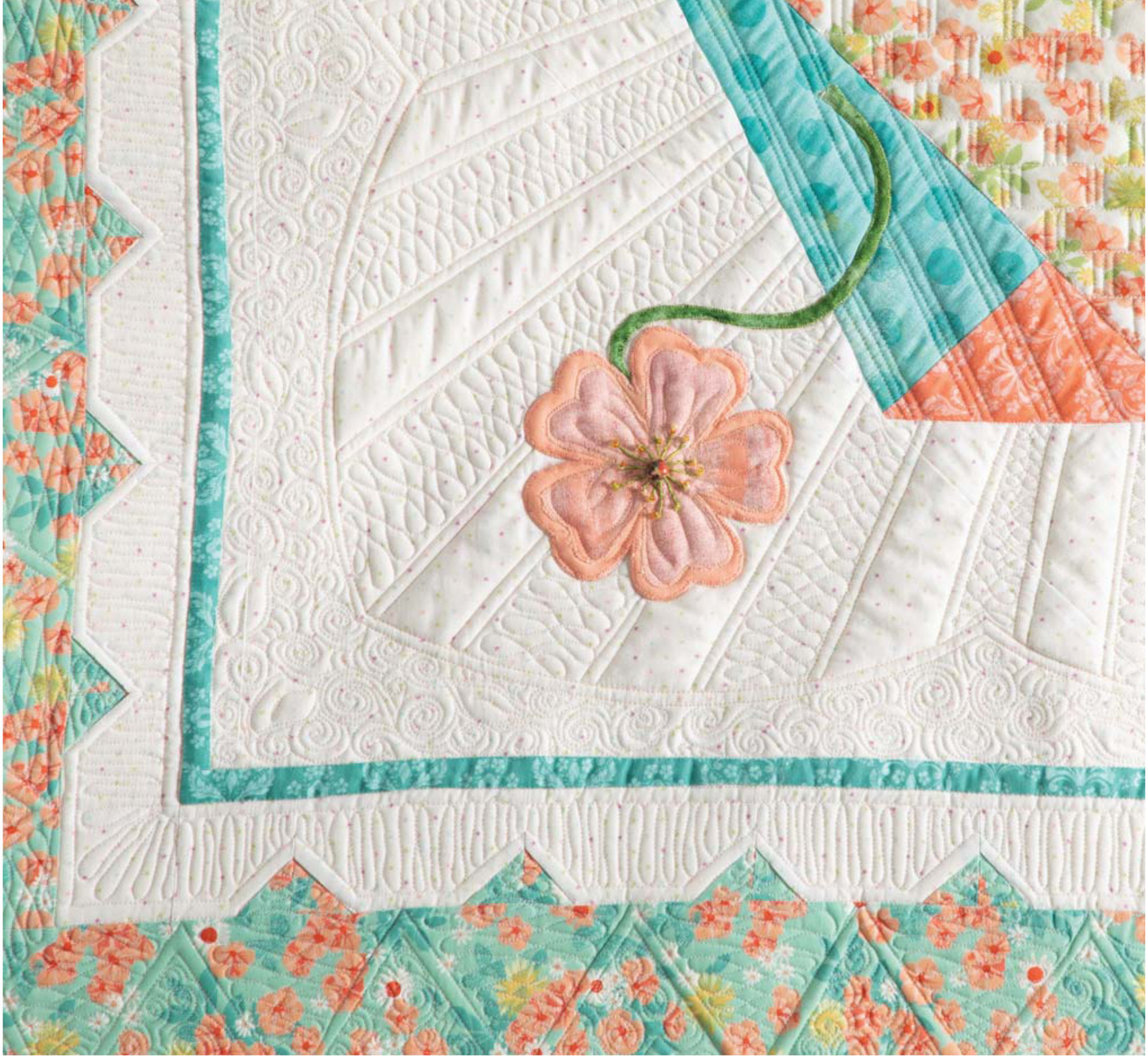
Brown Tonal
- 1 pattern M
- 1 *each* patterns L and Lr
- 1 *each* patterns N and Nr

Peach Tonal
- 7 pattern O

Pink Tonal
- 7 pattern P

Light Green Tonal
- 6 pattern Q

The appliqué and embroidery patterns are found on the pattern sheet.

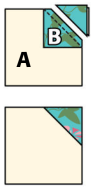


1 About This Quilt

Make an adorable bunny quilt just in time for Easter! Jo's sweet quilt features appliqué and traditional piecing techniques with plenty of space for your quilting to shine.

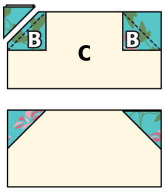
2 Making the Units, Block, and Quilt Center

Refer to "Stitch-and-Flip" in Basic Lessons. Use cream print A's and aqua floral B's to make 8 unit 1's as shown.



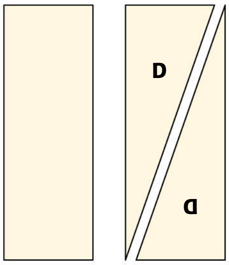
Unit 1
Stitch & Flip
Make 8

Similarly, join aqua floral B's to cream print C's as shown to make 32 unit 2's.



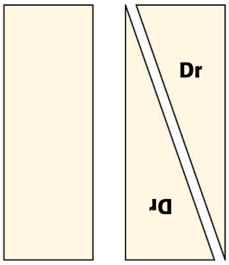
Unit 2
Stitch & Flip
Make 32

Cut 1 cream 4⅝" x 13¾" rectangle as shown in Cutting Diagram 1 to make 2 D's. Repeat to make 2 aqua dot D's. (One D from each fabric is extra.)

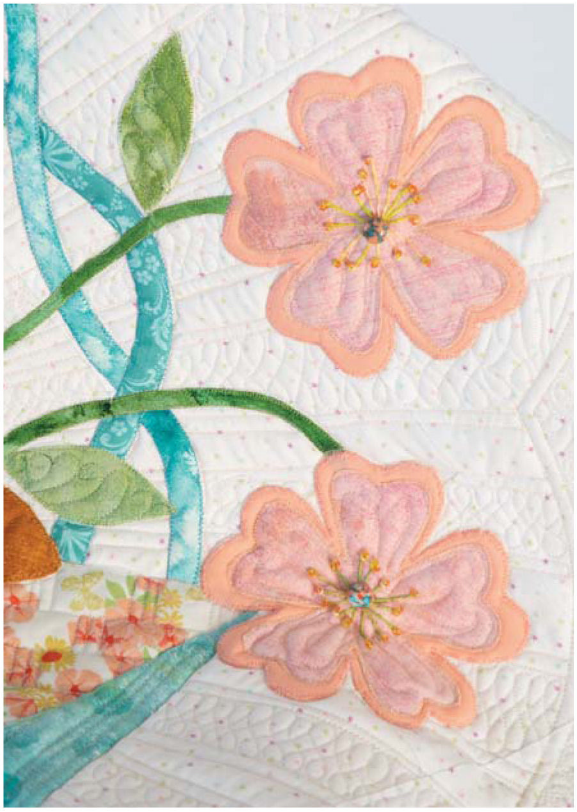


Cutting Diagram 1

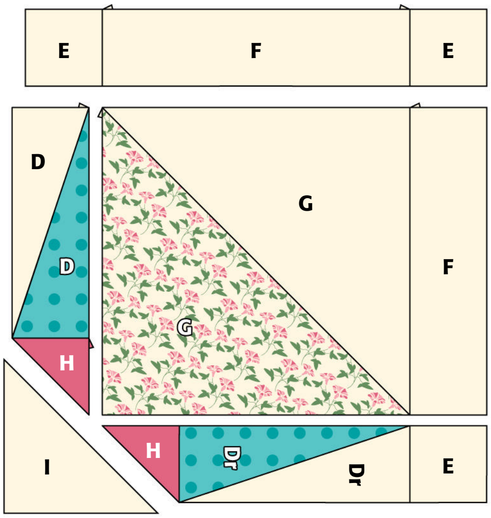
In a similar manner, cut 1 cream 4⅝" x 13¾" rectangle in the opposite direction as shown in Cutting Diagram 2 to make 2 Dr's. Repeat to make 2 aqua dot Dr's. (One Dr from each fabric is extra.)



Cutting Diagram 2

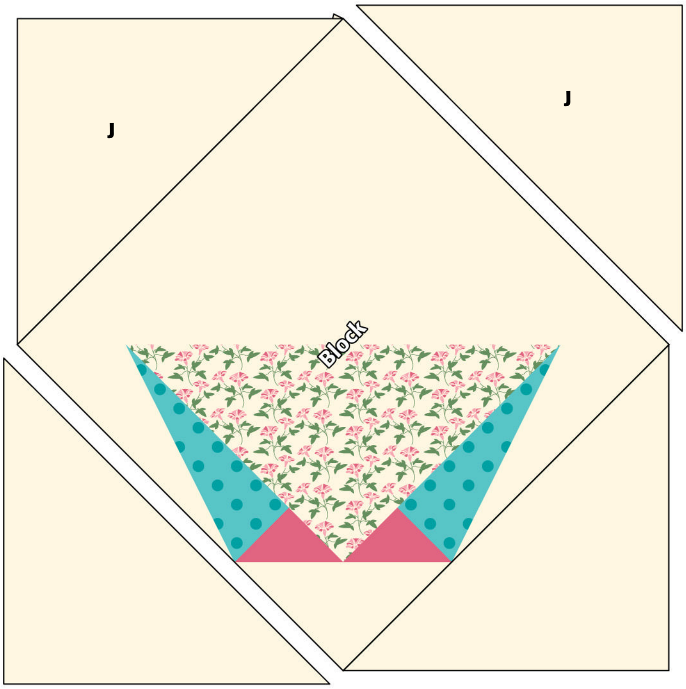


Refer to the Block Diagram. Join cream D/Dr–G patches, cream floral G, aqua dot D/Dr's, peach floral H's, and cream I as shown to make 1 block.



Block
Make 1

Sew a cream J to each side of block as shown in the Center Diagram to complete quilt center.



Center
Make 1

3 Appliquéing and Embroidering the Quilt Center

Refer to "Bias Strips" in Basic Lessons to prepare aqua floral and aqua tonal bias strips for appliqué. Prepare patches K/Kr–Q for fusible appliqué.

Fold quilt center in half both ways and lightly crease the folds. Use the creases and Appliqué Placement, Embroidery, and Assembly Diagram (on next page) as guides. Lightly mark placement lines for the basket handles and the stems.

Arrange the aqua floral and aqua tonal strips on the quilt center for handles as shown; lightly glue or pin in place. Use matching thread and a machine blind stitch to appliqué the handles.

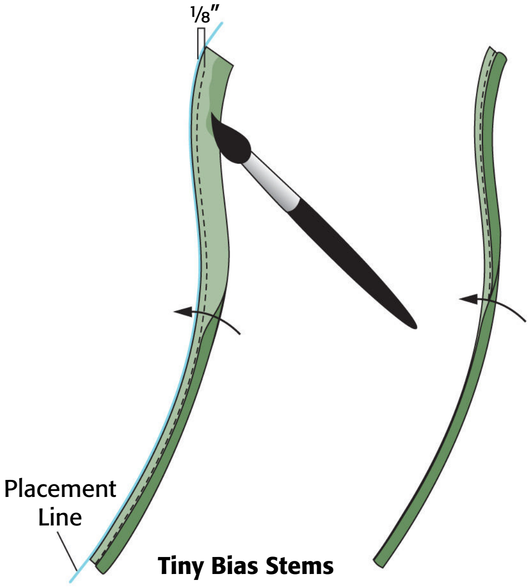
To make a tiny bias stem, refer to the Tiny Bias Stem Diagram, and cut one 7" to 9"-long piece from the ⅜"-wide medium green tonal bias strip. With the wrong side facing up, lay the left edge of the strip along a marked placement line. Leaving about ⅛" unsewn at ends, sew the strip along the placement line ⅛" from left raw edge of the tiny bias stem.

Using a mixture of half water and half liquid starch, paint the right edge of the strip. Carefully fold the right edge over to the sewn line and iron it down. A high-temperature craft iron is helpful for this step.

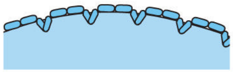
Fold the bias stem over one more time to cover the raw edge on the left. Tuck under ends that will not be buried under another appliqué piece. Use a matching thread and a machine blind stitch to appliqué the left edge of the stem. Repeat to appliqué 7 stems total.

Arrange and fuse patches K/Kr–Q to the quilt center in alphabetical order. Use matching thread and a machine blanket stitch to sew around the patches.

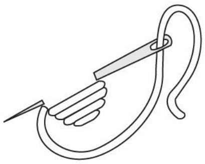
Use 6 strands of floss and a satin stitch to embroider the bunny eyes, nose, and teeth. Use 2 strands of embroidery floss and an outline stitch for other bunny facial and paw details and for the stamens in the flower centers.



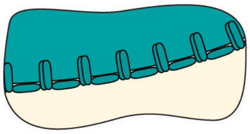
Tiny Bias Stems



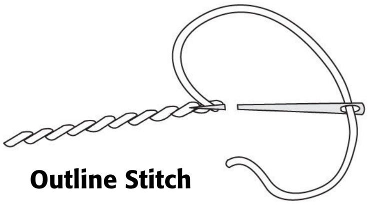
Machine Blind Stitch



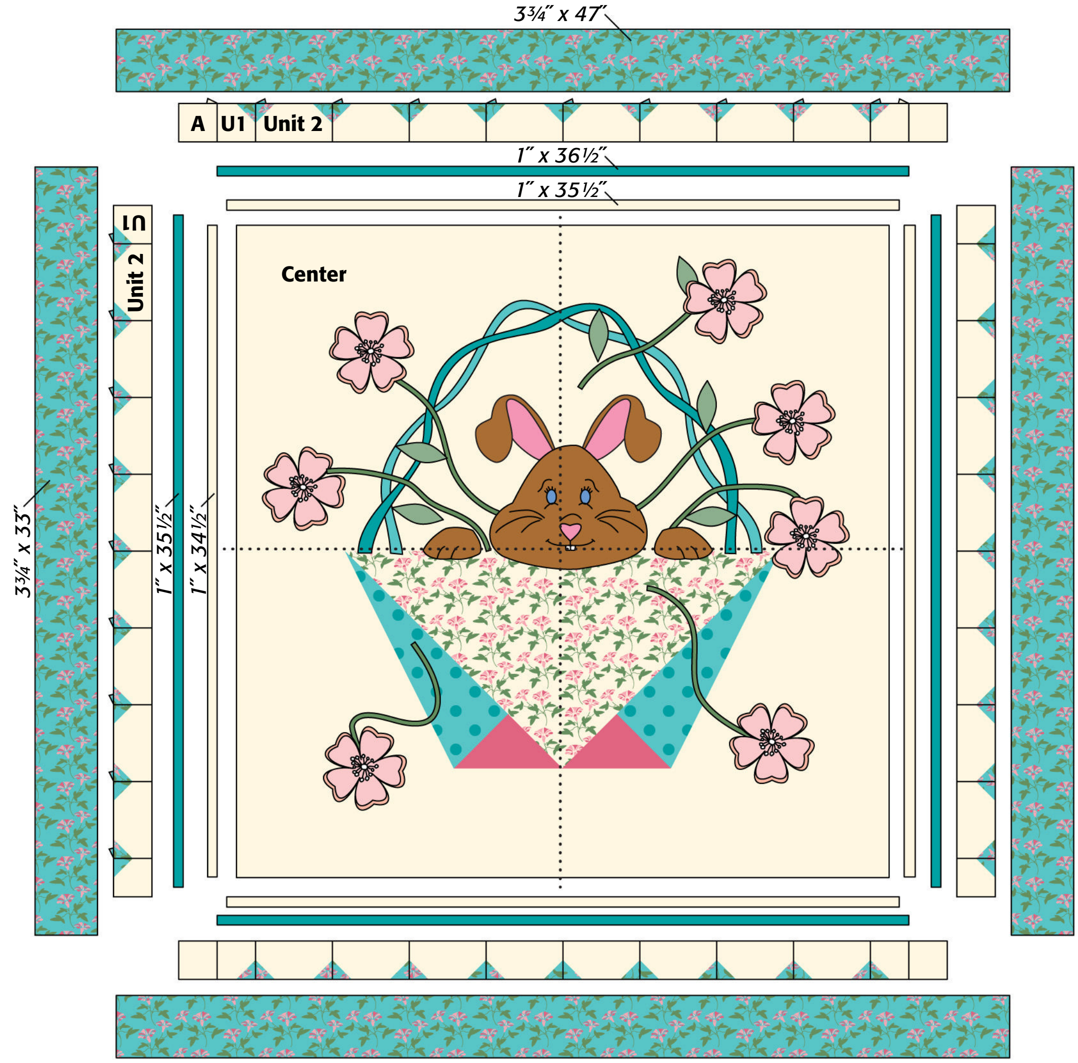
Satin Stitch



Machine Blanket Stitch



Outline Stitch



Appliqué Placement, Embroidery, and Assembly

4 Assembling the Quilt Top

Refer to "Borders" in Basic Lessons. Cut cream border 1 strips to sizes shown in the Appliqué Placement, Embroidery, and Assembly Diagram. Matching centers and ends, sew border 1 side strips to quilt; repeat to add top and bottom border 1 strips. Cut and add aqua floral border 2 in the same way.

Join 2 unit 1's and 8 unit 2's as shown to make a border 3 strip. Make 4. Join 1 cream print A to each end of 2 to complete top and bottom border 3 strips. Matching centers and ends, sew border 3 side strips to quilt; repeat to add top and bottom border 3 strips.

Join aqua floral border 4 strips and cut to sizes shown in the Appliqué Placement and Assembly Diagram. Add border 4 in the same way as previous borders.

5 Quilting and Finishing

Layer and baste together the backing, batting, and quilt top.

Quilt the appliqué patches, basket, and aqua border 2 in the ditch. Quilt straight lines to mimic a basket weave on the cream floral G and diagonal lines on the aqua dot and peach floral prints. Quilt wavy lines in the pink of the bunny ears. Quilt feathers in the green leaves and echo quilt the petal shape on the pink tonal flowers. Refer to the quilt photos with Jo's custom machine quilting in the cream background and aqua floral borders for inspiration.

Attach seed beads at the ends of the embroidered stamens and add ½" beads to flower centers.

Bind the quilt.

Submission Info

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Quiltmaker
Sew Much Love
Let's Celebrate Our Sewing Machines

Stashbuster!
McCall's QUILTING
Go Big and Go Home
Sweater Weather

ROUND UP YOUR REDS FOR 5 VALENTINE'S DAY QUILTS!
Love of Quilting
Make Your Winter Sparkle
6 Star-Studded Quilts to Piece

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QUICK +EASY QUILTS
Red Hot Quilts
7 Patterns to Capture Your Heart
More to Love

We invite you to submit your original designs to be considered for publication in *Quiltmaker*, *McCall's Quilting*, Fons & Porter's *Love of Quilting*, and Fons & Porter's *Quick + Easy Quilts* magazines.

What we look for:

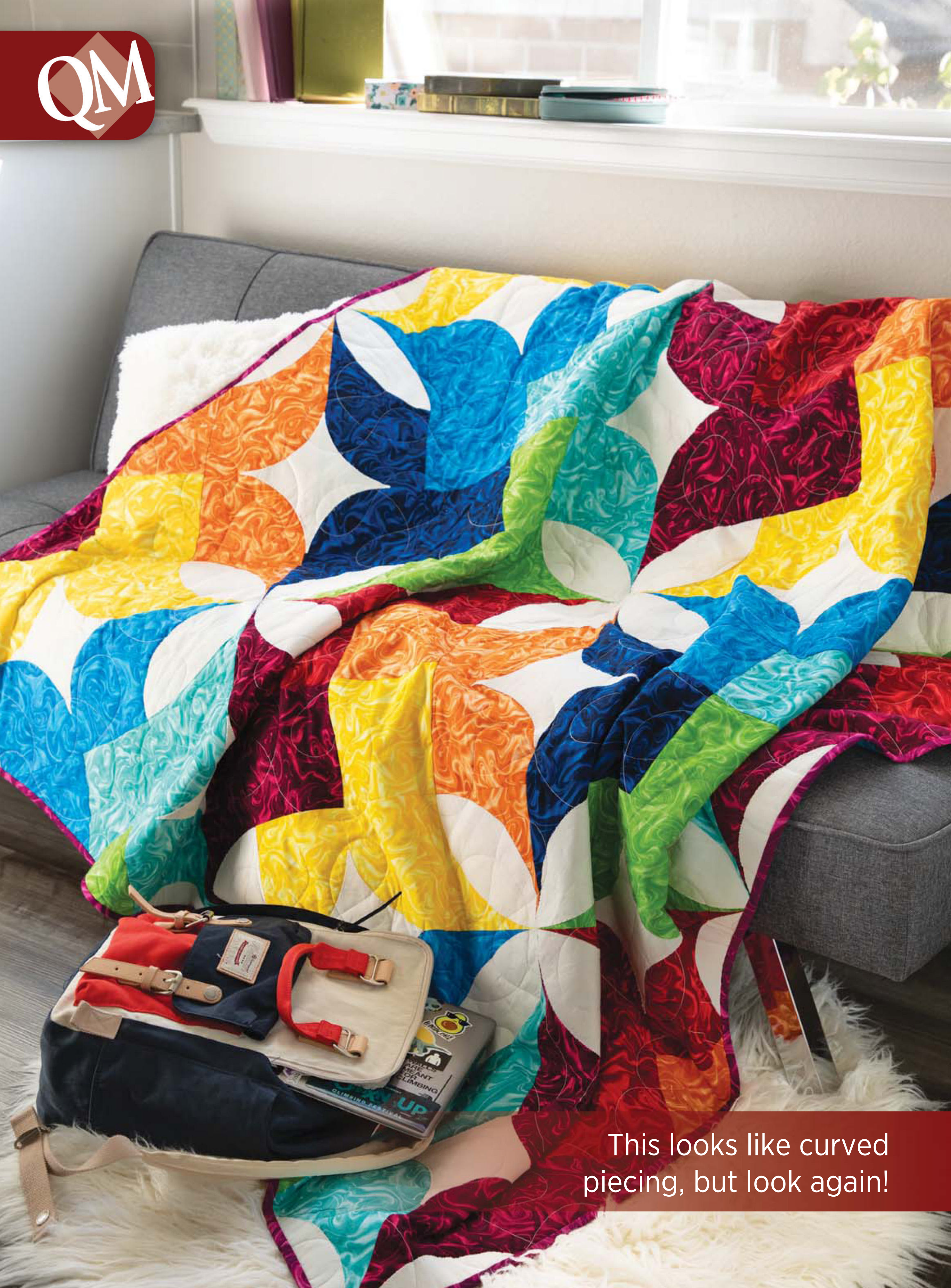
- Traditional, contemporary, modern, whimsical, and seasonal designs.
- Home décor items, totes, etc.
- Techniques including appliqué, foundation piecing, and hand embroidery.
- Sizes from table runner to bed size.
- Quilts for children and babies.
- Quilts designed for precuts like 2½″ strips, 5″ and 10″ squares.
- Pattern writing experience is not required. We diagram the quilt and write the pattern.
- Articles about quilting.

Submission Guidelines
All submissions must be original, unpublished designs. This includes patterns in the store in which you work, in classes you conduct, on your website or online store, as well as images of the quilt or in progress on Instagram, Facebook, Pinterest, and all other social media. We are interested in designs suitable for all skill levels. Appliqué, foundations, or templates should fit onto one or two magazine pages.

Please submit a computerized image, colored drawing of your design on graph paper, or a jpg, tiff, or PDF file via email. Electronic files are required. We don't accept mailed-in submissions. Note the following:

1. Our typical payment for designs ranges up to $400. This amount is based on you making the entire quilt and providing information needed for publication. You will receive design credit in the magazine and a copy of the magazine.
2. If your design is chosen, we send a contract, which includes publication rights and payment amount.
3. Quilts will need to be mailed to us for in-house photography.
4. We will keep your quilt for approximately eight to twelve weeks. Please keep this in mind when you submit a quilt design.
5. If you'd like to receive our call for submissions emails, contact us at **quiltsubmissions@goldenpeakmedia.com** to be added to our contact list.

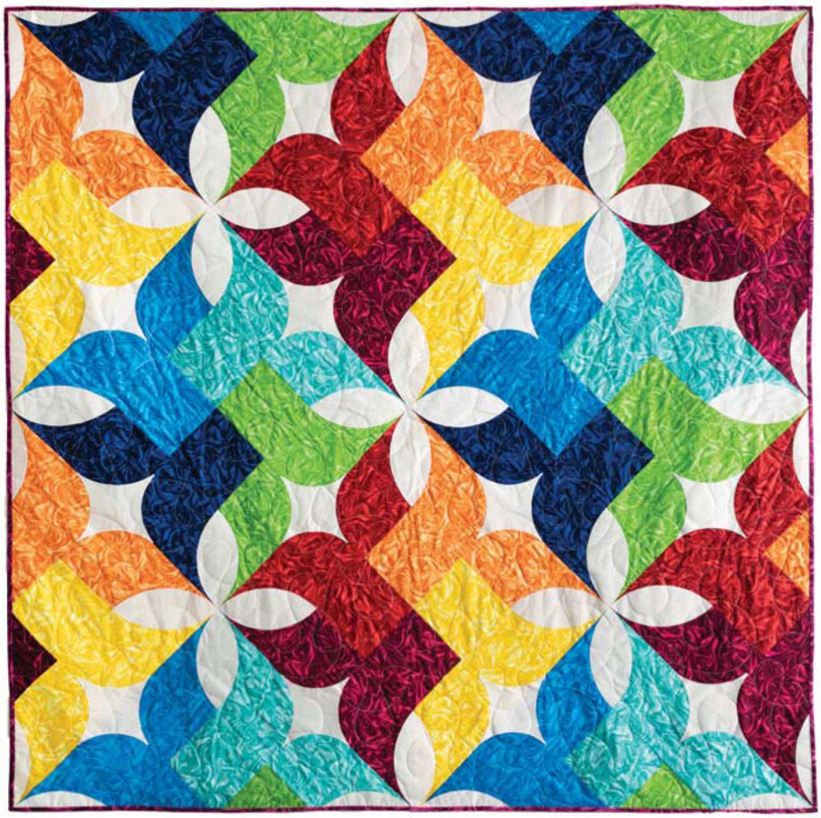
Email your design ideas to **quiltsubmissions@goldenpeakmedia.com.**



This looks like curved piecing, but look again!

Intermediate
Finished Size: 68″ x 68″
Finished Blocks: 24″

Roundabout



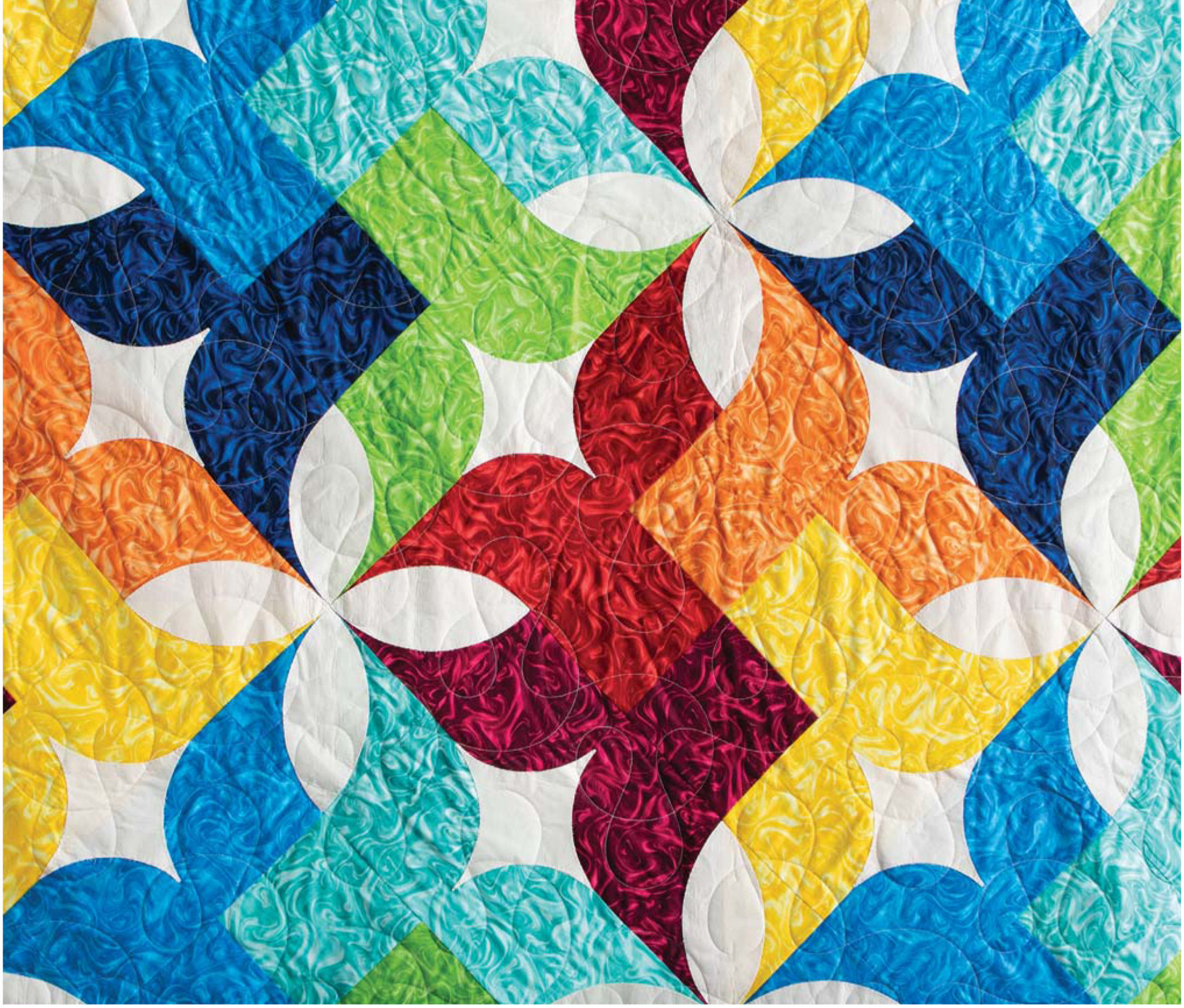
Quilt designed and made by Rachelle Craig. Quilted by Crystal Treu.
Fabric: Marbelized by Kanvas Studio and Superior Solids for Benartex.

"Honestly, I don't like sewing curves, but I'm quite adept at appliqué. This piece would be great for a beginner, or anyone who doesn't like sewing curves but wants to learn appliqué. With chunky 24" blocks and large appliqué pieces, it will be a fast finish with the added bonus of showcasing beautiful large print fabrics you stashed away for just the right project.

I envision this vibrantly colored quilt being used for a preteen or teen's bed, but it would also look great in neutral colors or coordinating decor colors for a throw quilt draped over the back of the couch."

Rachelle

Rachelle Craig
Wonewoc, WI
rachellehandmade.com



materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Blue Print, Green Print, and Orange Print
- ¾ yard ***each*** for blocks and sections

Navy Print, Aqua Print, Red Print, and Yellow Print
- ¾ yard ***each*** for blocks and sections

Maroon Print
- 1⅜ yards for blocks, sections, and binding

White Solid
- 1⅝ yards for appliqué

Backing 4⅝ yards
Batting 76″ x 76″
Fusible Web
Lightweight Fusible Interfacing (optional)

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances.

⧅ = cut in half diagonally

Blue Print, Green Print, and Orange Print
Cut from each
- 3 squares 6⅞″ (A)
- 3 squares 6⅞″ ⧅ cut to make 6 triangles (D)
- 4 rectangles 6½″ x 12½″ (B)
- 2 squares 6½″ (C)

Navy Print, Aqua Print, Red Print, and Yellow Print
Cut from each
- 3 squares 6⅞″ (A)
- 1 squares 6⅞″ ⧅ cut to make 2 triangles (D)
- 4 rectangles 6½″ x 12½″ (B)
- 4 squares 6½″ (C)

Maroon Print
- 8 strips 2½″ x WOF for binding
- 3 squares 6⅞″ (A)
- 3 squares 6⅞″ ⧅ cut to make 6 triangles (D)
- 4 rectangles 6½″ x 12½″ (B)
- 2 squares 6½″ (C)

White Solid
- 16 pattern F
- 24 pattern E
- 16 pattern G

The appliqué patterns are found on the pattern sheet.

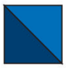
Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

1 About This Quilt

Designer Rachelle Craig loves the look of curved piecing but doesn't love sewing curves. What is her clever solution? Fusible appliqué that makes it look like a ton of work went into this gorgeous quilt!

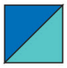
2 Making the Units, Blocks, and Sections

Refer to "Triangle-Squares" in Basic Lessons. Pair 1 blue print A and 1 navy print A to make 2 unit 1's total.

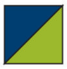


Unit 1
Make 2

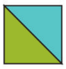
Repeat to make units 2–8 in the color combinations and quantities shown.



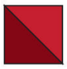
Unit 2
Make 4



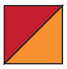
Unit 3
Make 4



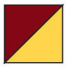
Unit 4
Make 2



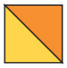
Unit 5
Make 4



Unit 6
Make 2

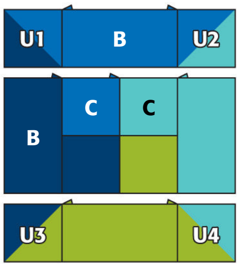


Unit 7
Make 2



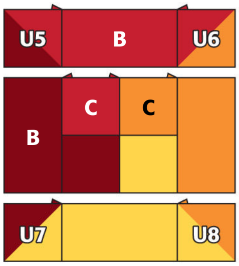
Unit 8
Make 4

Sew 1 each of units 1–4 plus 1 B and 1 C from each of the blue, navy, aqua, and green prints together as shown to make a block Y. Make 2 block Y's total.



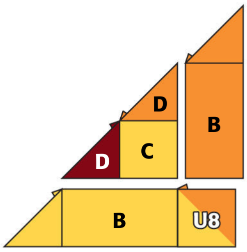
Block Y
Make 2

Sew 1 each of units 5–8 plus 1 B and 1 C from each of the red, maroon, orange, and yellow prints together as shown to make a block Z. Make 2 block Z's total.



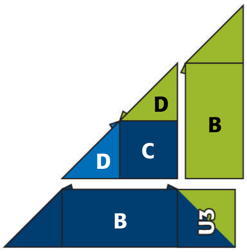
Block Z
Make 2

Join 1 unit 8, 1 yellow B, 1 yellow C, 1 yellow D, 1 orange B, 2 orange D's, and 1 maroon D as shown to make 1 section 1. Make 2 section 1's total.

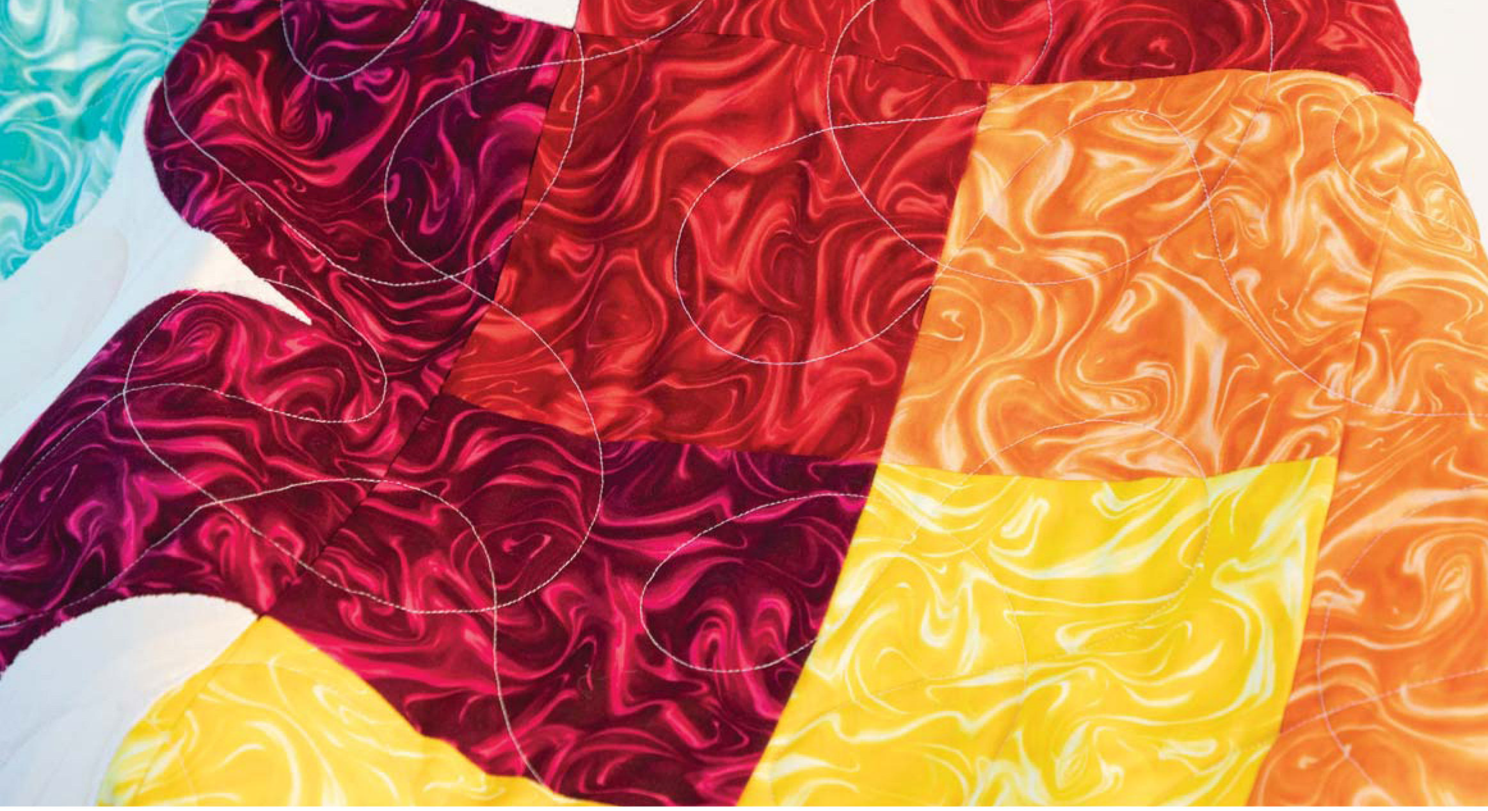


Section 1
Make 2

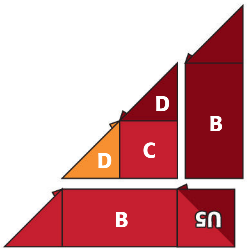
Join 1 unit 3, 1 navy B, 1 navy C, 1 navy D, 1 green B, 2 green D's, and 1 blue D as shown to make 1 section 2. Make 2 section 2's total.



Section 2
Make 2

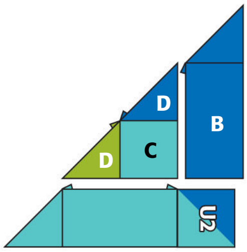


Join 1 unit 5, 1 red B, 1 red C, 1 red D, 1 maroon B, 2 maroon D's, and 1 orange D as shown to make 1 section 3. Make 2 section 3's total.



Section 3
Make 2

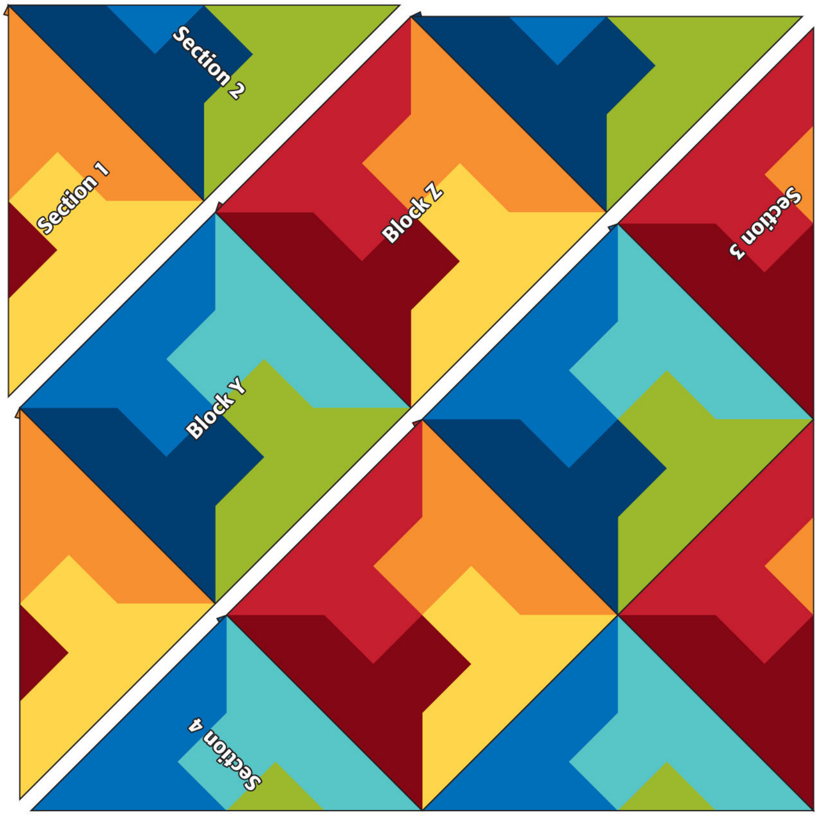
Join 1 unit 2, 1 aqua B, 1 aqua C, 1 aqua D, 1 blue B, 2 blue D's, and 1 green D as shown to make 1 section 4. Make 2 section 4's total.



Section 4
Make 2

3 Assembling the Quilt Top

Refer to the Assembly Diagram. Noting placements and orientations, sew the blocks and sections together into diagonal rows as shown. Sew the rows together.



Section 2
Section 1
Block Z
Section 3
Block Y
Section 4

Assembly

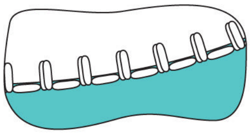
4 Adding the Appliqué

Fold quilt top in half both ways and lightly crease the folds. Prepare the white solid E’s–G’s for fusible appliqué.

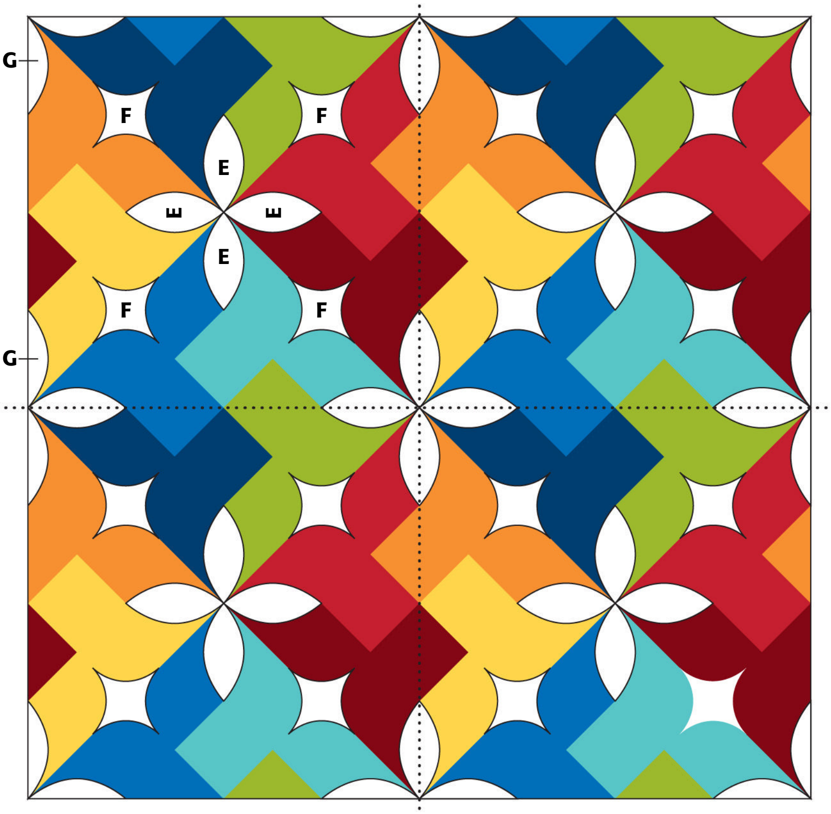
Note: a lightweight interfacing can be applied to the white solid before the fusible web layer to prevent colors from showing through.

Refer to the Appliqué Placement Diagram for pattern placement. Using the creases and diagram as guides, and noting orientations, arrange E’s–G’s on the quilt top, aligning points at seams as shown; fuse in place.

Use matching thread and a machine blanket stitch to sew around patches.



Machine Blanket Stitch



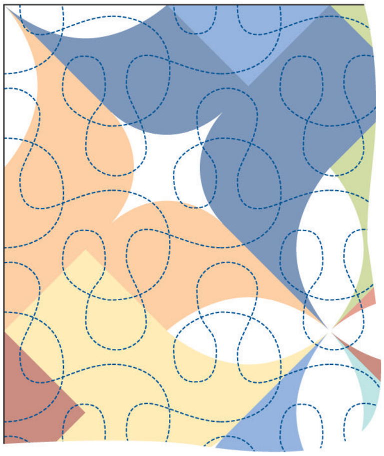
Appliqué Placement

5 Quilting and Finishing

Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt a looping motif over the quilt surface as shown.

Bind the quilt.



Quilting Placement

Artist Q&A

A Conversation with **Lynn Carson Harris**

by Debby Brown

Using her hand as a map, Lynn showed me where she lived in Michigan (outside of Ann Arbor). She confessed that she never really used her engineering degree, but her childhood love of geometry has been put to good use in her quilting life.

Debby: Let's start at the beginning. How did you get started as a quilter?

Rebecca: My sisters and I were in 4H when we were little and our mom was the sewing teacher. We made garments for the dress review each year, so we always kept our scraps. Both my parents grew up on farms so being thrifty was a way of life for them that was then passed to us. My first quilt was just squares cut from scraps from all of our garments in 1976. Both my great-grandmothers were quilters, and my grandmother used to hand quilt for hire. She had a frame set up in her basement and would quilt for other people. My mom wasn't really a quilter like we think of quilters, but she knew how. She was very practical in her sewing. Once I was married, I picked up a book somewhere of two-color quilts. I never finished that two-color quilt because it just seemed so boring—every block was the same! I prefer scraps because of the memories involved in the fabrics. It's more interesting to use more fabrics than just the two. That's kind of how I got started.

Teeny Tiny Basket *by Lynn Carson Harris*

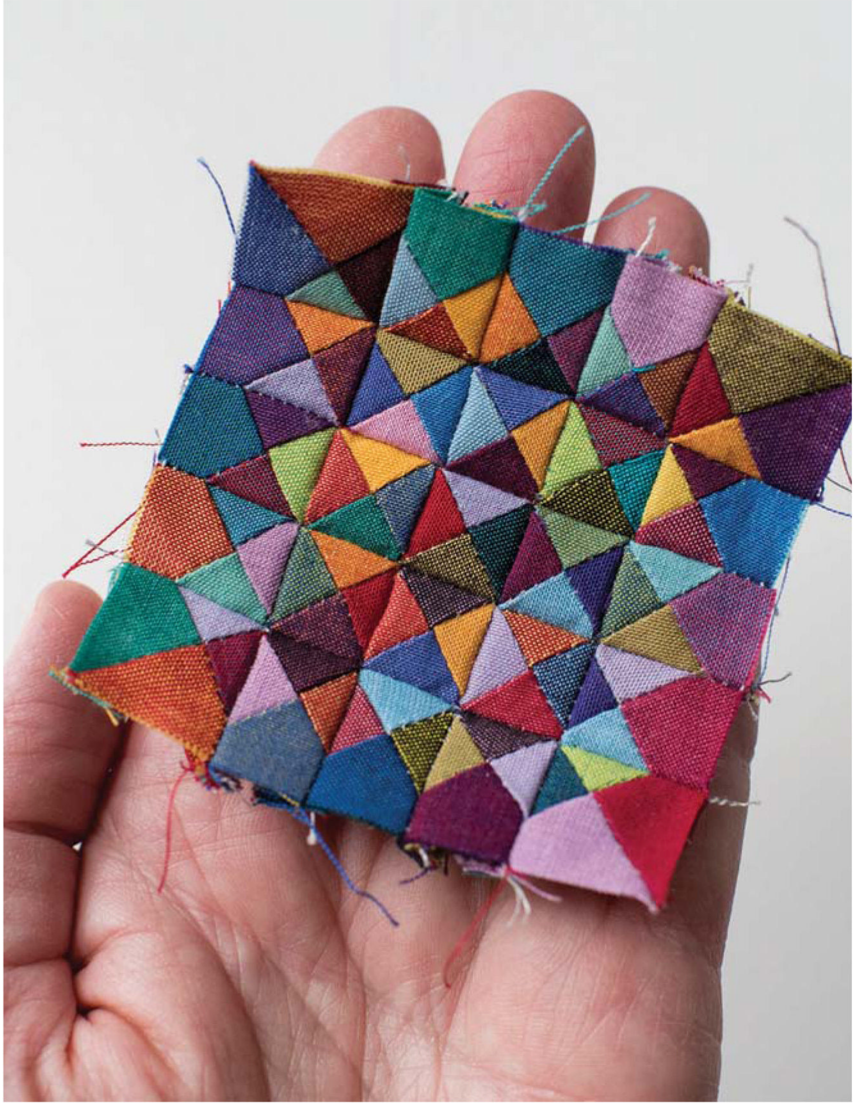
Lynn Carson Harris at her sewing machine

D: You have children. Do your children sew?

R: Yes, two of them do. I have two boys and a girl. My oldest son, when he was about six or seven years old, actually made a little quilt for the Hoffman challenge which was kind of fun! He now helps my daughter-in-law with the fittings when she makes clothes. He's very good at the three-dimensional figuring things out, and he's making my grandson's Halloween costume for him.

My daughter made the Elizabeth Hartman hedgehog quilt for my grandson when he was born. She's into historical-inspired garment sewing and wants to make costumes for movies or theatre. She is so good at fitting. I stick to quilts because they are flat and I don't have to fit anything.

My grandson who just turned six made a little scrap quilt for his brother and finished it this summer. He went through all of my scraps and was very particular. He chose fun fabrics that had candies and candy canes and turtles. It's its own kind of therapy, even when you're six. He was so happy to give it to his brother.



Tiny Hourglass *by Lynn Carson Harris*

D: Let's talk about your process when you make a quilt. Do you pick a pattern, go to the store, buy the fabric, and then start sewing?

R: I have never done that. Never. I already have so much fabric, and I have friends who are cleaning out their parent's sewing room and giving me fabric. A lot of what I have, I didn't choose—which is interesting. I think, "Oh that's ugly!" but when you put it next to something else, it takes on a different life. If I only had things that I had chosen…I don't know, I think it wouldn't be as interesting.

D: It sounds as if you create from what's on hand and choose to make it work. If you need several yards of fabric for backings, or borders, or backgrounds, how do you handle that?

R: I am trying to be more eco-conscious and kind of get back to my roots and use what I have because I have so much. Why do I need to buy more when I have more fabric than I will ever use if I sew every day until I die? I like the energy you get from an all-scrappy quilt; it keeps your eye moving and is more interesting to look at.

D: What if you don't have enough yardage for the pattern?

R: Sometimes I do purchase that solid that I need. I could also make the center with one background and then do another set of blocks with a different background and then make a border around it with a different color background if I'm trying to get to a certain size. I might change the size of the quilt. "This is going to be a baby quilt now."

D: Do you have any "must haves" for stretching your stash?

R: I bought a bolt of Kona Snow so that I would always have the same color for backgrounds. I didn't want to have a different colorway if I ran out. I could keep making blocks and cutting off the bolt, using up the prints but have that one consistent background. I did several quilts that way. I have gone through a couple of bolts of Kona Snow or something similar.

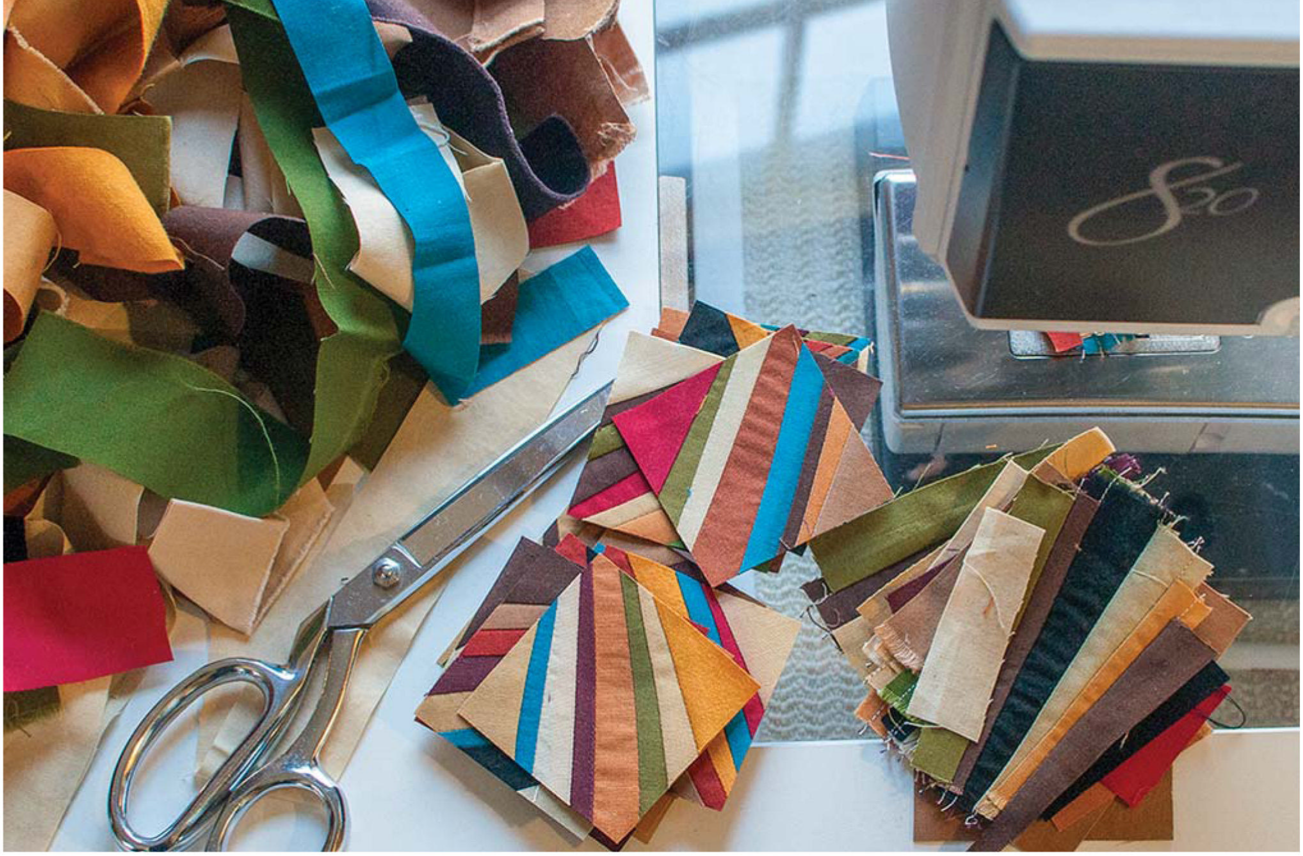
D: How do you store your stash?

R: I separate all my fabrics into solids and prints, so there are two main categories. And then within that anything a fat eighth or bigger I fold and stack by color, like a rainbow. I have all of that sorted and folded by color and the same with my solids. And then my scraps I tend to not color sort; I sort them and store them by size and shape. When I trim a backing and get the long strips, I just fold the long strips up. I have flat hand-sized pieces stacked and smaller bits. Sometimes I end up with leftover triangle shapes, and I just keep those in a little stack.

D: How do you piece backings from your stash?

R: If I'm working on a baby quilt, for example, I just pin it up to my design wall and then go through my stash. I pick fabrics that I think go with it because if you are using it, you might see the front and the back at the same time—so I don't want something super clashy. Some of it might be fat quarters, and some of it might be a yard. I kind of pin it over the quilt and make sure that it's wide enough. I sort of design it right on top of the quilt hanging on the design wall.

Paris *by Lynn Carson Harris*



String Piecing Depression *by Lynn Carson Harris*

D: Have you ever had someone like the back of the quilt better than the front of the quilt?

R: Yes. I have also tried to go artistic and thought, "Oh, I have a lot of these same scraps from the front, so I'll build a Roman Coins strip." Then I build a backing out of those—so it's more like a minimal quilt of what was on the front. It's kind of fun to have a two-sided quilt, something that's reversible.

D: What tips do you have to conserve fabric when cutting?

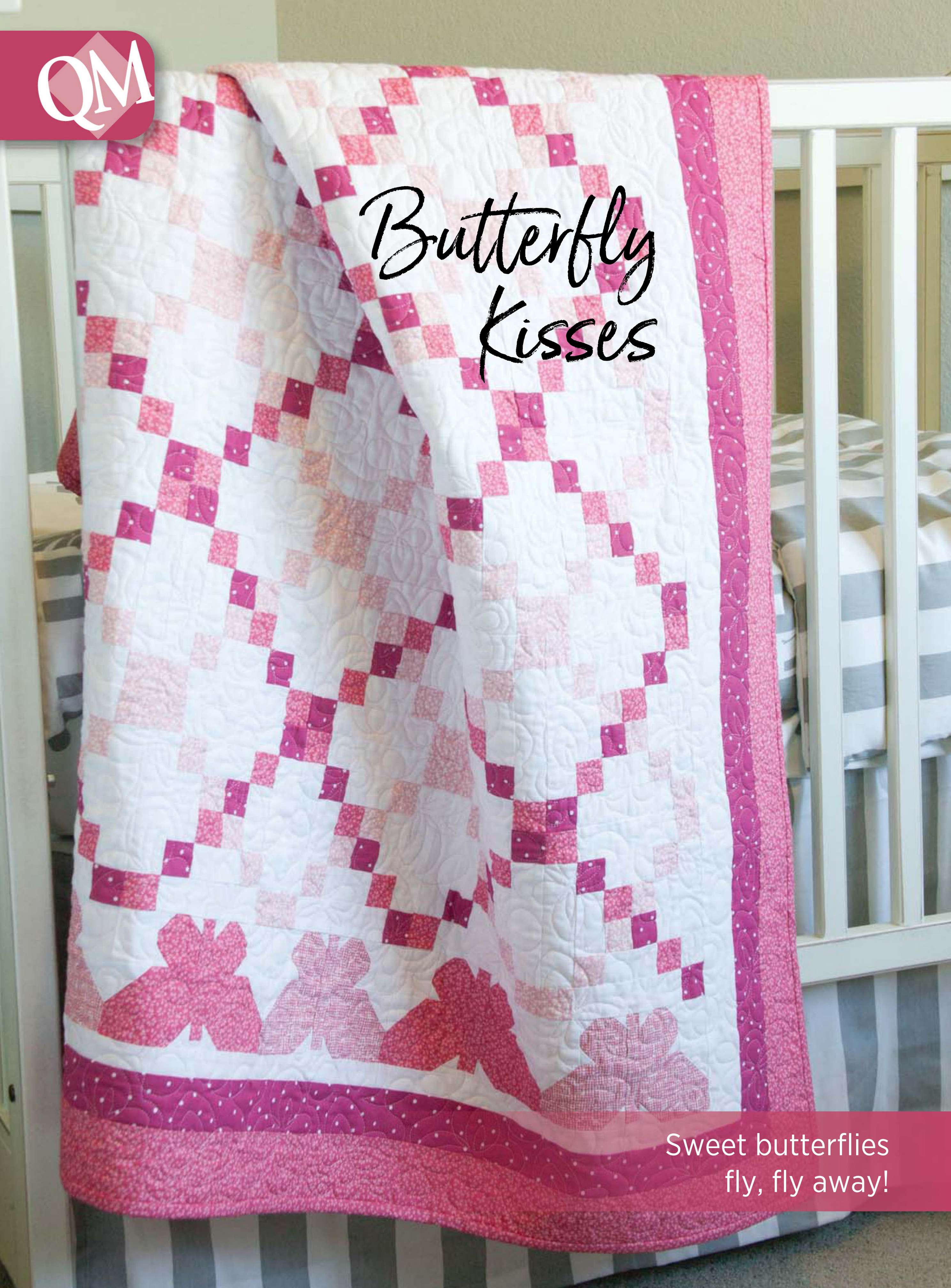
R: One of the things that I do when cross-cutting from strips is to start at the ends; I don't start at the fold. If you need some bigger pieces and some smaller pieces, cut the bigger ones first because your smaller ones might not need a whole strip. Then you can use leftovers of a strip to cut some of your smaller pieces rather than cutting a whole new strip.

D: When you look at your stash, what do you have the most of?

R: I used to buy blue, and I hardly had any yellow, and I realized where the holes in my colors were. I never had just the right yellow because I only had these brownie, orange-yellows. I thought, "Maybe if I had some actual yellow, that would add some spark." I also told myself, "You really don't need to buy any more blue for a while because that stack is huge. We are good on the blue."

Lynn can be found online at
IG - @LynnCarsonHarris
FB - Old School Sewing - Lynn Carson Harris
Website: LynnCarsonHarris.com

Debby Brown is quilter, designer, and teacher. Learn more at DebbyBrownQuilts.com



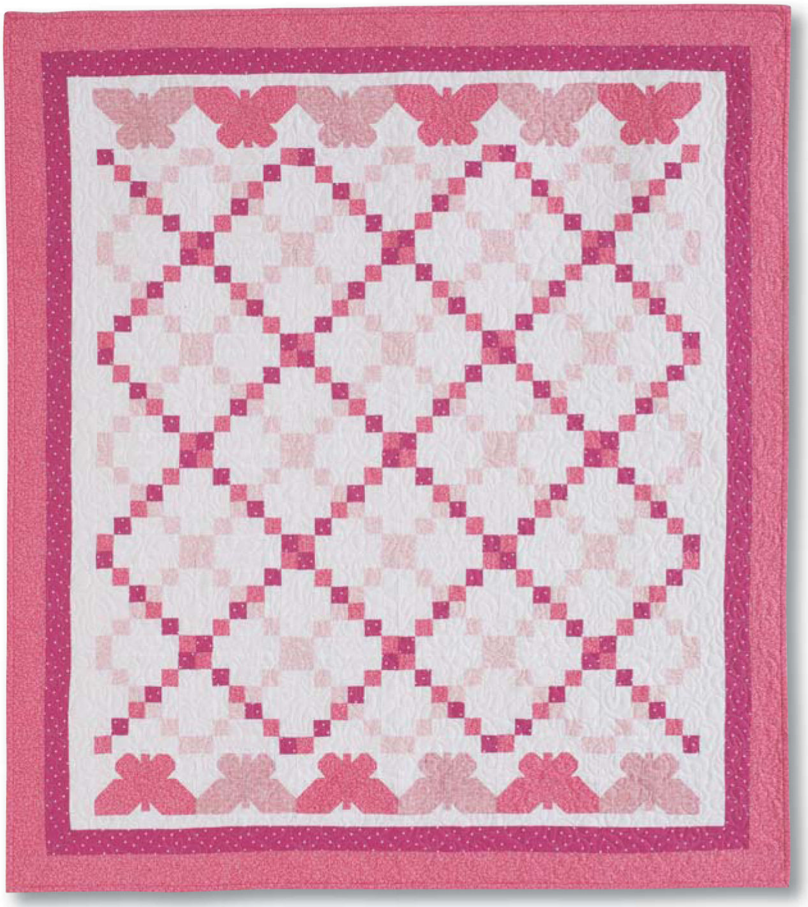
Butterfly Kisses

Sweet butterflies
fly, fly away!

Intermediate
Finished Size: 47″x 53″
Finished Blocks: 4½″x 6″ & 6″

Butterfly Kisses

Inspired by Lovely Butterfly (block #1071) by Keiko Clark found in volume 11 of *Quiltmaker's 100 Blocks*, Diane used the butterfly block as a top and bottom border and filled the middle with traditional Irish Chain blocks. Of course, Diane added her own spin by making some of the Irish Chains in a pale pink to create a shadow. How clever!



Designed by Diane Harris. Made by Cindy LeBaron.
Fabric: Intermix and Calico from Dear Stella. Batting: Warm & Natural from The Warm Company.

Diane Harris
Bladen, NE
stashbandit.net

materials

Medium Pink Tone-on-Tone
⅜ yard for blocks
White Solid
1⅞ yards for blocks and border #1
Dark Pink Tone-on-Tone #1
1½ yards for blocks, border #3 and binding
Light Pink Tone-on-Tone
⅝ yard for blocks
Dark Pink Tone-on-Tone #2
¾ yard for blocks and border #2
Backing 3⅛ yards
Batting 51″x 61″

cutting

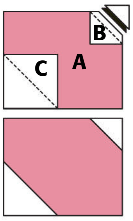
Medium Pink Tone-on-Tone
12 rectangles 2¾″x 3¼″ (A)
12 squares 2″ (D)
6 rectangles 1″x 4″ (I)
White Solid
3 strips 2″x 40″ for border #1 sides
24 squares 1¼″ (B)
24 squares 1¾″ (C)
72 squares 1″ (E)
24 rectangles 1¾″x 2″ (F)
24 rectangles 1¼″x 3¼″ (G)
12 rectangles 1″x 1½″ (H)
144 rectangles 1½″x 2½″ (K)
144 rectangles 1½″x 4½″ (L)
Dark Pink Tone-on-Tone #1
2 strips 1½″x WOF for bands
6 strips 3″x WOF for border #3
6 strips 2¼″x WOF for binding
12 rectangles 2¾″x 3¼″ (A)
12 squares 2″x 2″ (D)
6 rectangles 1″x 4″ (I)
72 squares 1½″ (J)
Light Pink Tone-on-Tone
4 strips 1½″x WOF for bands
144 squares 1½″ (J)
Dark Pink Tone-on-Tone #2
2 strips 1½″x WOF for bands
6 strips 2″x WOF for border #2
72 squares 1½″ (J)

An example of freeform butterfly quilting is on the pattern sheet.

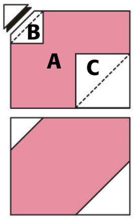
Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

1 Making the Units, Blocks and Four Patches

Refer to the "Stitch-and-Flip" technique in Basic Lessons. Use medium pink A's, white B's, and white C's to make 6 unit 1's and 6 unit 2's as shown.

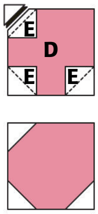


Unit 1
Stitch & Flip
Make 6



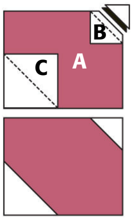
Unit 2
Stitch & Flip
Make 6

Use medium pink D's and white E's to make 12 unit 3's as shown.

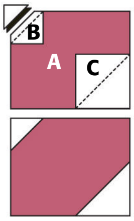


Unit 3
Stitch & Flip
Make 12

Use dark pink #1 A's, white B's, and white C's to make 6 unit 4's and 6 unit 5's as shown.

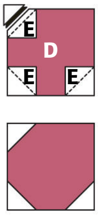


Unit 4
Stitch & Flip
Make 6



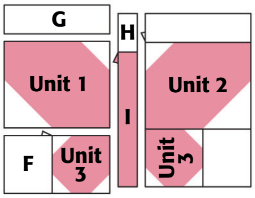
Unit 5
Stitch & Flip
Make 6

Use dark pink #1 D's and white E's to make 12 unit 6's as shown.



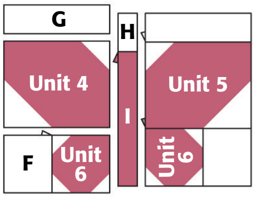
Unit 6
Stitch & Flip
Make 12

Sew the patches and units together as shown to make a block X. Make 6 block X's total.



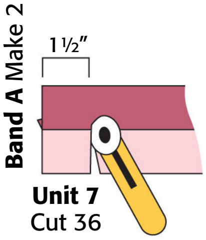
Block X
Make 6

Sew the patches and units together as shown to make a block Y. Make 6 block Y's total.

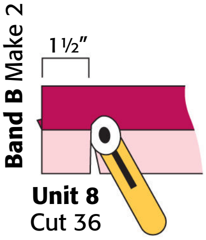


Block Y
Make 6

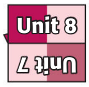
Sew a dark pink #1 strip and a light pink strip together to make a band A. Make 2 band A's. Cut the bands at 1½" increments to make 36 unit 7's.


Band A Make 2
1½″
Unit 7
Cut 36

Sew a dark pink #2 strip and a light pink strip together to make band B. Make 2 band B's. Cut the bands at 1½" increments to make 36 unit 8's.

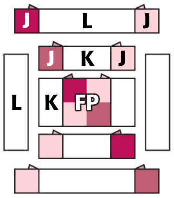

Band B Make 2
1½″
Unit 8
Cut 36

Sew a unit 7 and unit 8 together as shown to make a Four-Patch. Make 36 Four-Patches.


Unit 8
Unit 7

Four-Patch
Make 36

Sew the patches and a Four-Patch together as shown to make a block Z. Make 36 block Z's.


J
L
J
J
K
J
L
K
FP

Block Z
Make 36

2 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew 3 block X's and 3 block Y's together as shown to make a row 1. Make 2 row 1's. Sew 6 block Z's together as shown to make a row 2. Make 6 row 2's. Sew the rows together as shown.

3 Adding the Borders

Refer to "Borders" in Basic Lessons. Join border 1 strips and cut to sizes shown in Assembly Diagram. Matching centers and ends, sew border 1 side strips to quilt.

Sew border 2 strips together and cut to sizes shown in Assembly Diagram. Matching centers and ends, sew border side strips to quilt; repeat to add top and bottom strips.

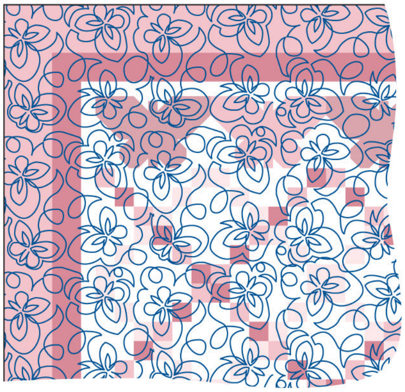
In similar manner, add border 3.

4 Quilting and Finishing

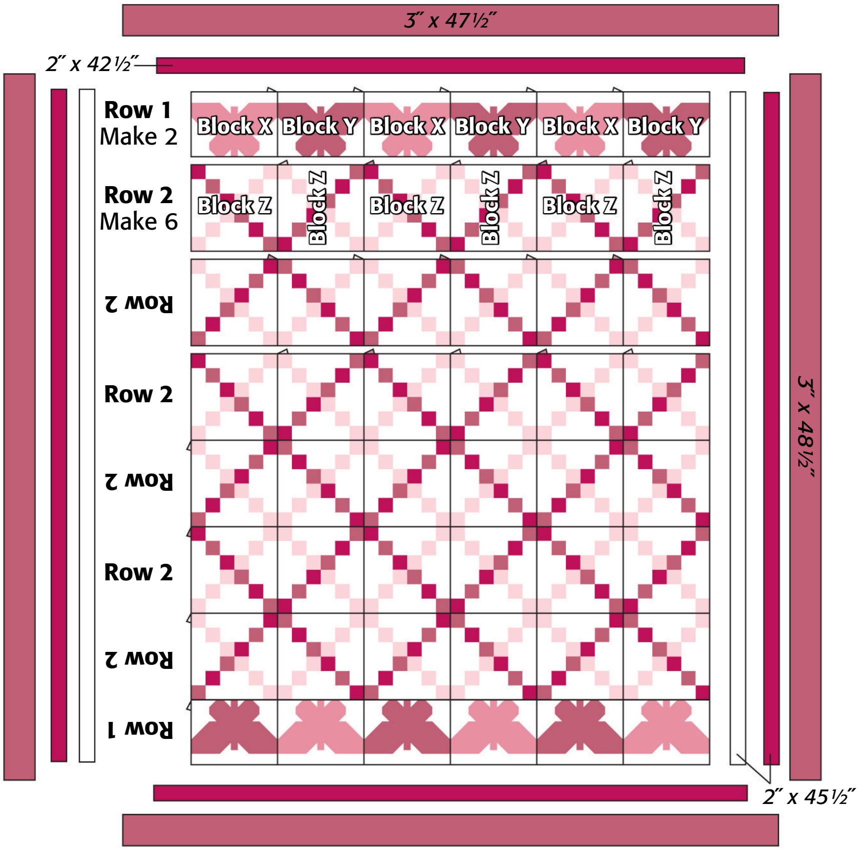
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt freeform butterflies (refer to the example on the pattern sheet) and loops over the quilt surface.

Bind the quilt.



Quilting Placement


3″ x 47½″
2″ x 42½″
Row 1
Make 2
Block X
Block Y
Block X
Block Y
Block X
Block Y
Row 2
Make 6
Block Z
Block Z
Block Z
Block Z
Block Z
Block Z
Row 2
Row 2
Row 2
Row 2
Row 2
Row 1
3″ x 48½″
2″ x 45½″

Assembly

Glimmer

Sew up blocks from *Butterfly Kisses* in sophisticated florals and assorted solids for this elegant table runner.

Table Runner: 36″ x 15″
Finished Blocks: 4½″ x 6″ and 6″

Black Floral Print #1 and #2
(⅛ yard *each*)
from *each*
- 4 rectangles (A) 2¾″ x 3¼″
- 4 squares (D) 2″ x 2″
- 2 rectangles (I) 1″ x 4″

Black Solid (⅞ yard)
- 3 strips 2″ x 40″ for border #1
- 3 strips 2¼″ x 40″ for binding
- 8 squares (B) 1¼″ x 1¼″
- 8 squares (C) 1¾″ x 1¾″
- 24 squares (E) 1″ x 1″
- 8 rectangles (F) 1¾″ x 2″
- 8 rectangles (G) 1¼″ x 3¼″
- 4 rectangles (H) 1″ x 1½″
- 32 rectangles (K) 1½″ x 2½″
- 32 rectangles (L) 1½″ x 4½″

Assorted Solids (⅜ yard total)
- 96 squares (J) 1½″ x 1½″

Backing ⅝ yard
Batting 40″ x 19″

Refer to the instructions for *Butterfly Kisses*.

Refer to the "Stitch-and-Flip" technique in Basic Lessons. Use black floral #1 A's, black B's and black C's to make 2 unit 1's and 2 unit 2's as shown.

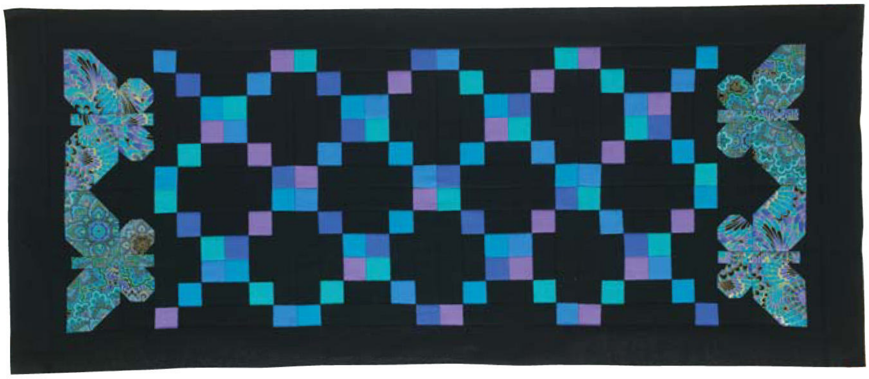
Use black floral #1 D's and black E's to make 4 unit 3's as shown.

Use black floral #2 A's, black B's and black C's to make 2 unit 4's and 2 unit 5's as shown.

Use black floral #2 D's and black E's to make 4 unit 6's as shown.

Sew the patches and units together as shown to make a block X. Make 2 block X's. Sew the patches and units together as shown to make a block Y. Make 2 block Y's.

Sew the patches together as shown to make a block Z. Make 8 block Z's.



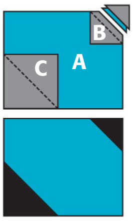
Sewn by Eileen Fowler. Fabric: Enchanted Plume and Soho Solids, all from Timeless Treasures.

Refer to the Assembly Diagram. Sew 1 block X and 1 block Y together as shown to make a row 1. Make 2 row 1's. Sew 2 block Z's together as shown to make a row 2. Make 4 row 2's. Sew the rows together as shown.

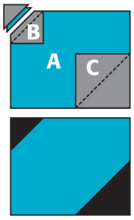
Refer to "Borders" in Basic Lessons. Cut black border strips to sizes shown in Assembly Diagram.

Matching the centers and ends, sew the long border strips to the table runner. Repeat to add the short border strips.

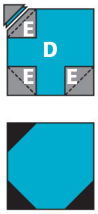
Refer to Step 4 for quilting. Bind the table runner.



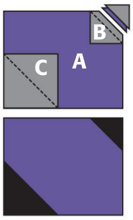
Unit 1
Stitch & Flip
Make 2



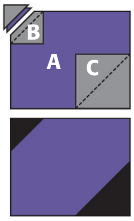
Unit 2
Stitch & Flip
Make 2



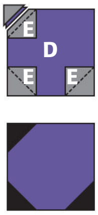
Unit 3
Stitch & Flip
Make 4



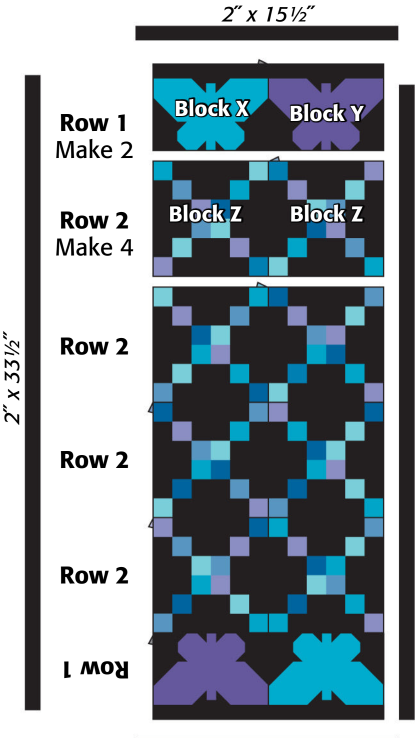
Unit 4
Stitch & Flip
Make 2



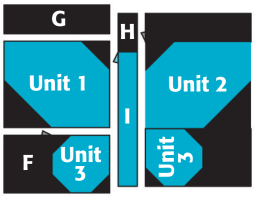
Unit 5
Stitch & Flip
Make 2



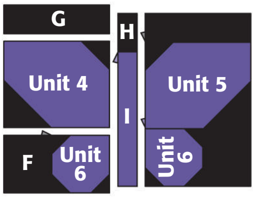
Unit 6
Stitch & Flip
Make 4



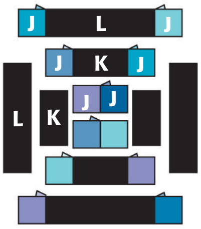
Assembly



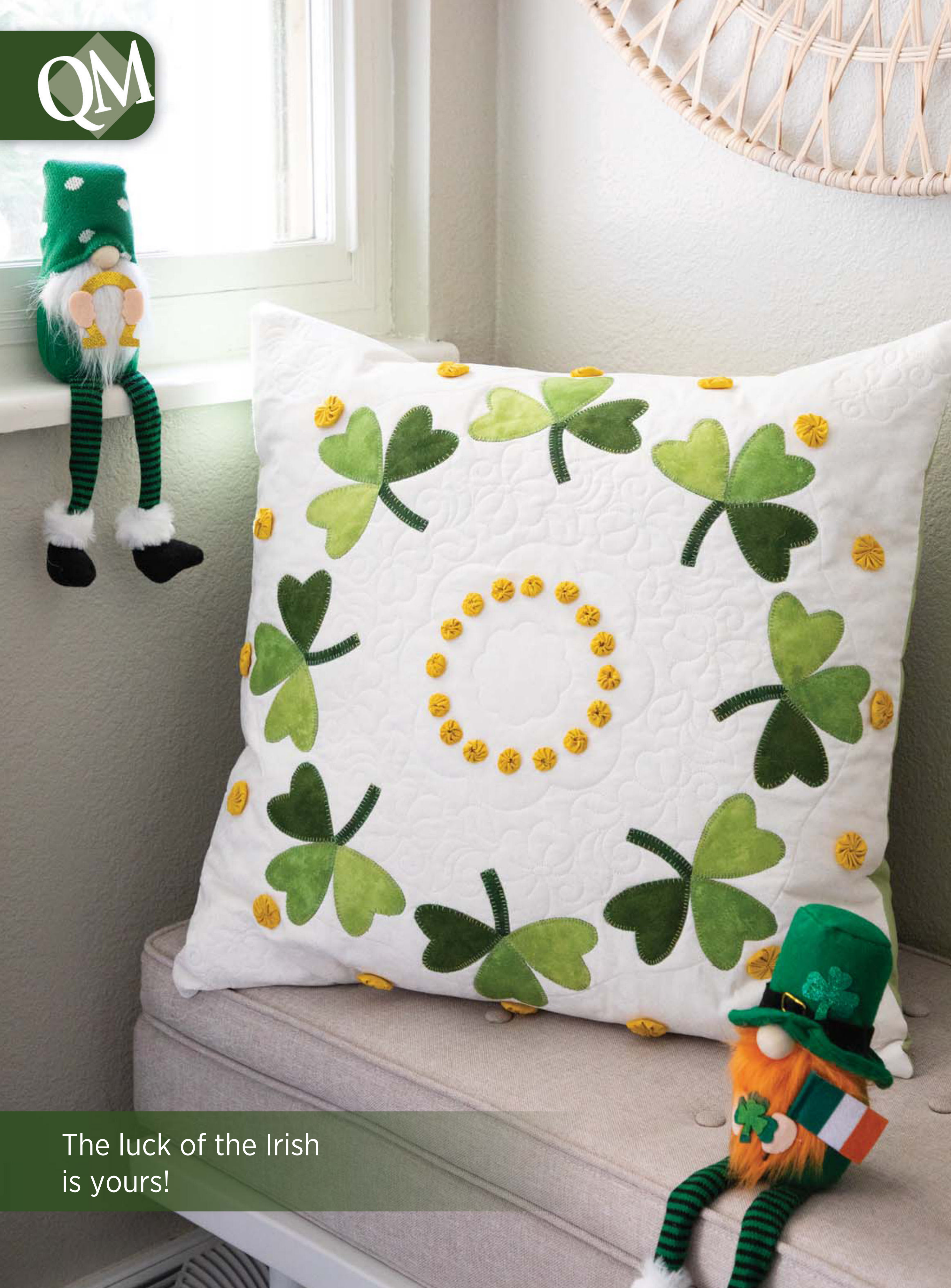
Block X
Make 2



Block Y
Make 2



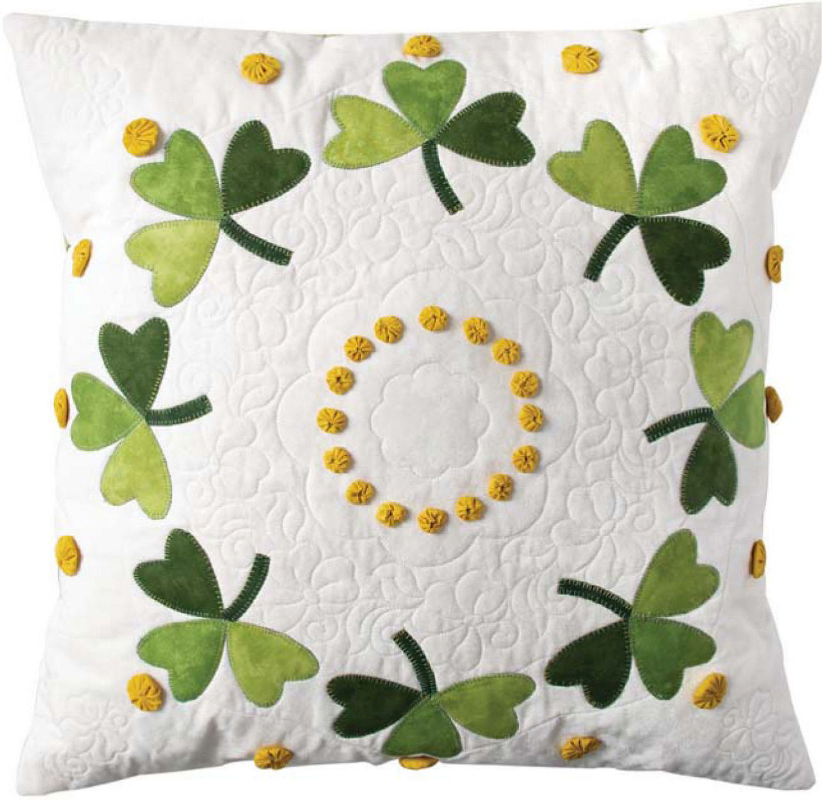
Block Z
Make 8



The luck of the Irish
is yours!

Challenging
Finished Size: 24″ x 24″
Finished Blocks: 24″

Trinity

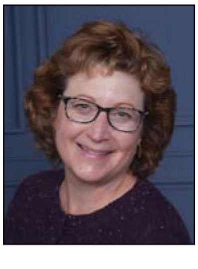


Quilted pillow designed and made by Annette Falvo.
Fabric: Annette used fabrics from her personal collection.

"I love the spring holidays—St. Patrick's Day, Easter, and Memorial Day—so I decided to design a "trinity" of jumbo-sized pillows to celebrate them. Springtime often demands much of our time with yard work and spring cleaning, and pillows are so much easier to finish than a big quilt!

This pillow is designed with scraps in mind…and one of my favorite ways to conquer scraps is with yo-yos. It's so much fun to see how the prints change as they're scrunched into a fun little yo-yo bundle."

Annette



Annette Falvo
Golden, CO

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

White Tonal
 ¾ yard for block
Muslin
 ⅞ yard for pillow top backing
Dark Green Tonal
 1 fat eighth for appliqué (a fat eighth is approximately 9″ x 20″)
Medium Green Tonal *and*
Light Green Tonal
 1 fat eighth ***each*** for appliqué
Gold Solid
 1 fat quarter for yo-yo's (a fat quarter is approximately 18″ x 20″)
Light Green Solid
 ¾ yard for pillow back
Batting 28″ x 28″
Fusible Web
Template Plastic
24″ Pillow Form

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances.

White Tonal
 1 square 25½″ (A)
Muslin
 1 square 30″
Dark Green Tonal
 8 pattern C
 8 pattern B
Medium Green Tonal and Light Green Tonal
Cut from *each*:
 8 pattern C
Gold Solid
 16 template D
 16 template E
Light Green Solid
 2 rectangles 24½″ x 18½″ (F)

The appliqué patterns, yo-yo templates, and quilting motif are found on the pattern sheet.

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

color option

Follow the Rainbow.

Annette made two versions of her festive pillow for us. This one features rainbow yo-yos to hint toward the pot of gold at the end of the rainbow. We can't decide which one we like better!

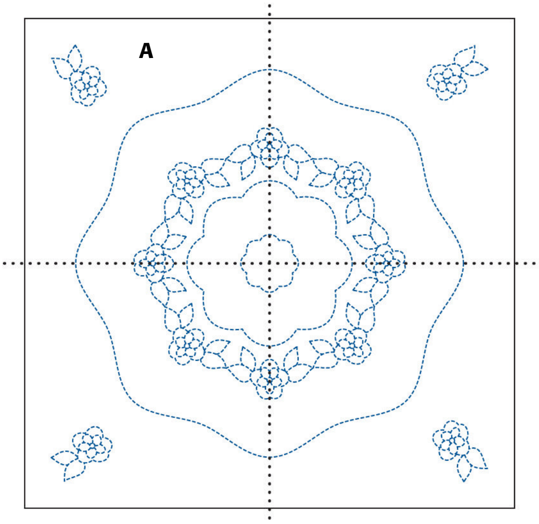
1 About This Quilt

Shamrocks and golden yo-yos make a festive pillow for March. Annette used the Clover Yo-Yo Makers in two sizes: small (1") and extra small (¾"). She placed the smaller yo-yos on the inner circle and the larger yo-yo's on the outer circle. Note that she did the quilting step first and finished the appliqué and yo-yo steps afterward.

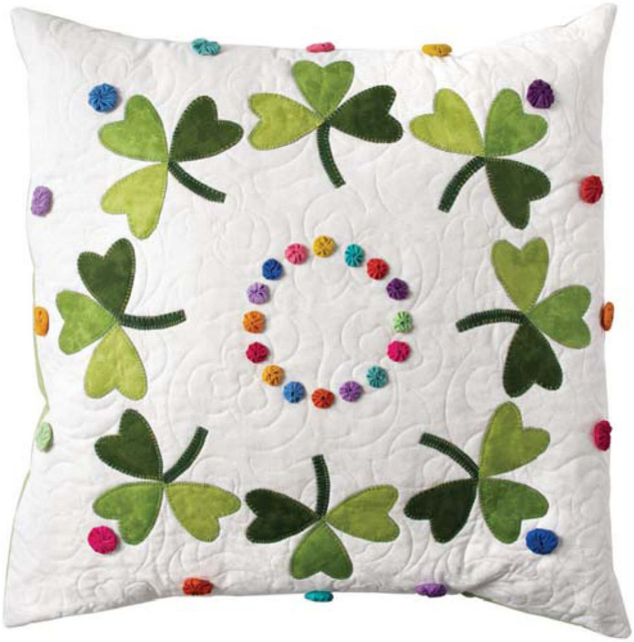
2 Making the Pillow Top

Fold the white tonal A in half both ways and lightly crease the folds. Using the creases and Quilting Placement Diagram as guides, lightly mark the wavy circles and the Evening Flower Quilting Motif on the white A as shown.

Layer and baste together the muslin square, batting, and marked white A. Quilt the marked lines and motifs.



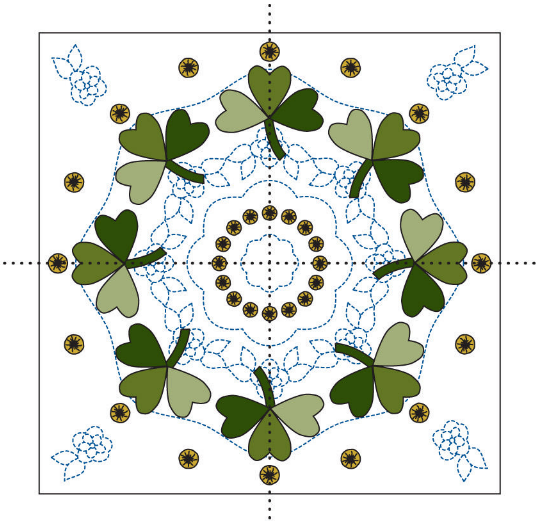
Quilting Placement



Refer to the Appliqué and Yo-yo Placement Diagram for color placement.

Prepare patches B and C for fusible appliqué. Finger-press quilted white A in half twice; use folds as placement ½" guide. Referring to Appliqué and Yo-yo Placement Diagram, position B's and C's as shown; fuse in place. Use matching thread and a machine blanket stitch to sew around the patches.

Referring to "Yo-yo's" in Basic Lessons, use the gold solid D's to make 16 small yo-yo's. Repeat using gold E's to make 16 extra small yo-yo's. Refer to the Appliqué and Yo-yo Placement Diagram and attach the yo-yo's using matching thread and a blind stitch. Trim A to 24½" x 24½".

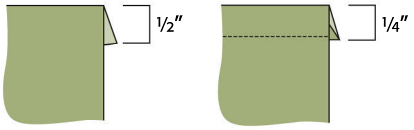


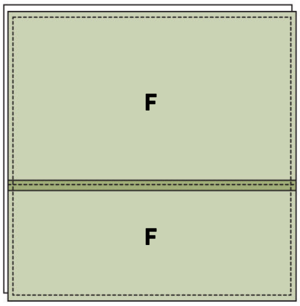
Appliqué and Yo-yo Placement

3 Assembling the Pillow

Refer to the Pillow Assembly Diagrams. Fold one long side of 1 light green solid F under ½" as shown; press. Fold same edge under another ¼"; press. Topstitch ⅛" from the first folded edge to complete hem. Repeat for remaining light green F.

On a flat work surface, place the pillow top right side up. Layer light green F's on top with right sides facing down, hemmed edges toward the center, and aligning all raw edges. Sew ¼" around all 4 sides of pillow top to secure layers. Turn right sides out and insert pillow form.



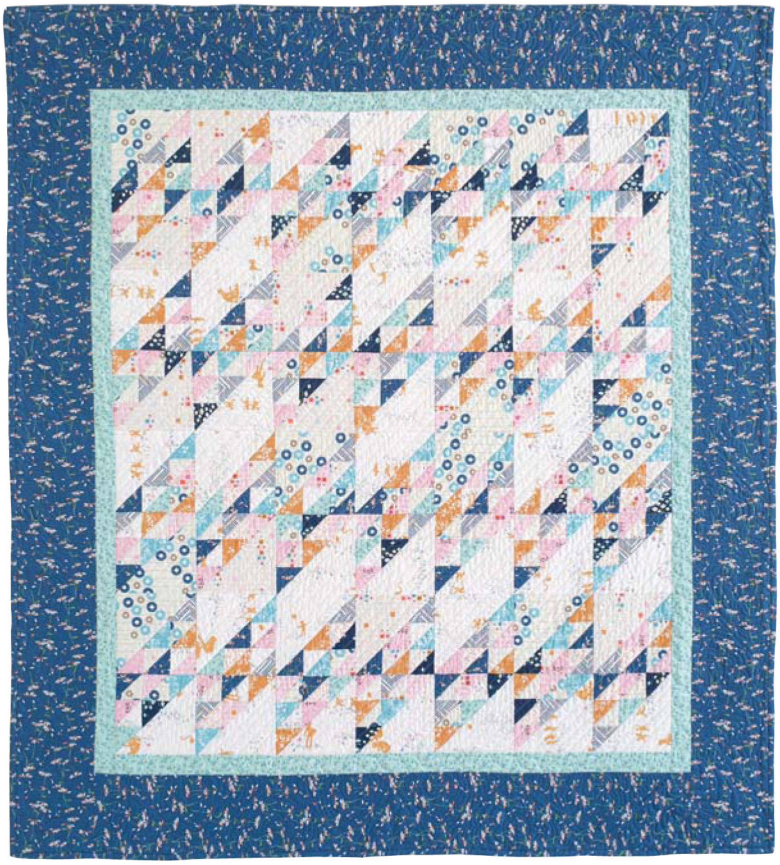


Pillow Assembly

Won't find another one
prettier than this

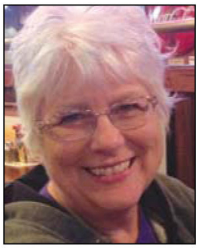
Easy
Finished Size: 57″x 63″
Finished Blocks: 6″

Skip To My Lou



Made by Sharon Parcel. Fabric: Playful by Amy Sinibaldi for Art Gallery Fabrics.

What do you get when you combine a traditional block with some playful modern fabric? You get a quilt that practically dances under your sewing machine.



Sharon Parcel
Lees Summit, Missouri
Instagram: @punkydoodle53

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

3 Cream Prints
 ¾ yard *each* for blocks
6 Assorted Prints
 1 fat quarter each for blocks
  (a fat quarter is approximately 18″x 20″)
Light Green Tone-on-Tone
 ⅝ yard for blocks and border #1
Blue Print
 2⅛ yards for blocks, border #2, and binding
Backing 4 yards
Batting 65″x 71″

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

⧅ = cut in half diagonally

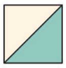
3 Cream Prints
 84 squares 2⅞″ (A)
 28 squares 6⅞″ cut ⧅ to make
  56 triangles (C)
6 Assorted Prints
from *each*
 10 squares 2⅞″ (A)
 10 squares 2⅞″ cut ⧅ to make
  20 triangles (B)
Green Tone-on-Tone
 6 strips 2″x WOF for border #1
 12 squares 2⅞″ (A)
 12 squares 2⅞″ cut ⧅ to make
  24 triangles (B)
Blue Print
 7 strips 6½″x for border #2
 7 strips 2½″x WOF for binding
 12 squares 2⅞″ (A)
 12 squares 2⅞″ cut ⧅ to make
  24 triangles (B)

1 About This Quilt

Sharon used 3 cream backgrounds and several different colors to create this scrappy design. Mix and match all of the fabrics to achieve the same scrappy look.

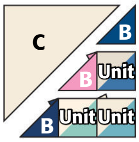
2 Making the Units/Blocks

Refer to “Triangle-Squares” in Basic Lessons. Randomly pair assorted cream A’s and assorted print A’s to make 168 units total.



Unit
Make 168

Sew the patches and units together as shown to make a block. Make 56 blocks total.



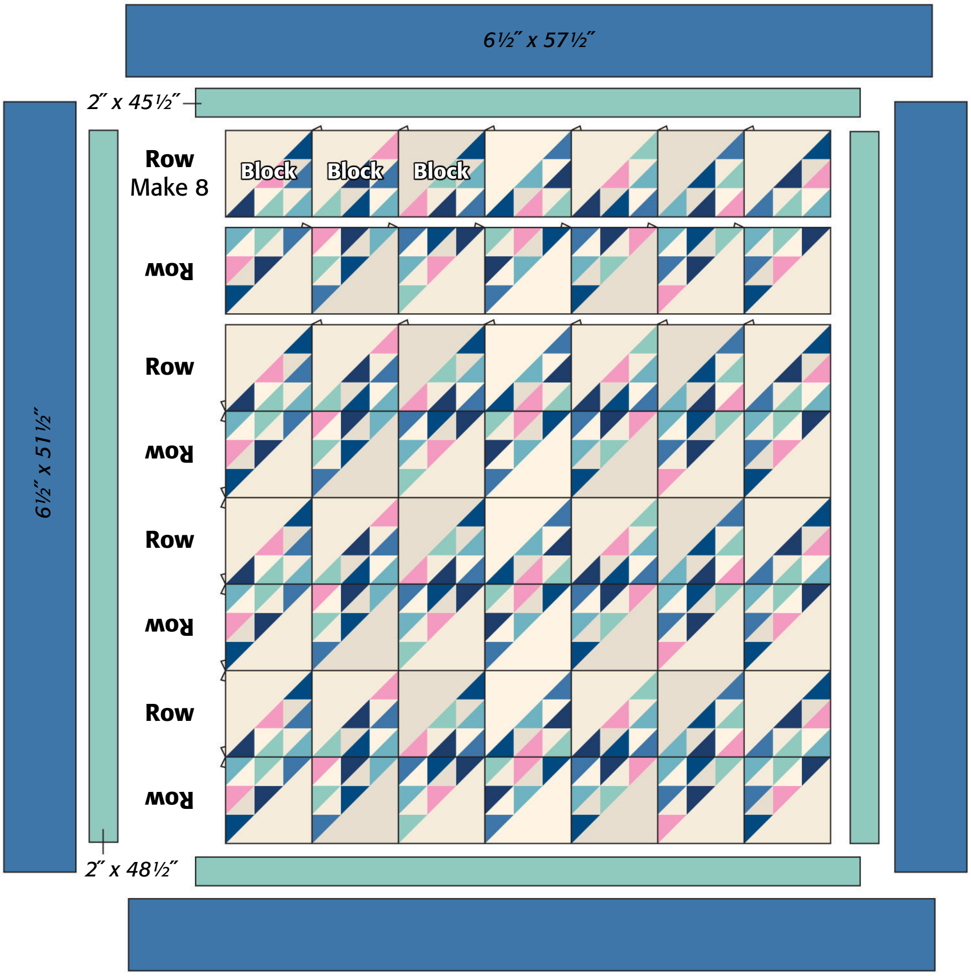
Block
Make 56

3 Assembling the Quilt Top

Refer to the Assembly Diagram. Sew 7 blocks together as shown to make a row. Make 8 rows. Turning every other row upside down, sew the rows together.

Sew the border #1 strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border #1 side strips. Matching centers and ends, sew the border #1 side strips to the quilt. Repeat to add the border #1 top and bottom strips.

Add border #2 in the same way as border #1.

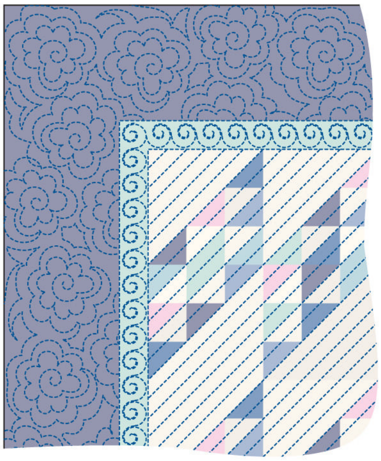


Assembly

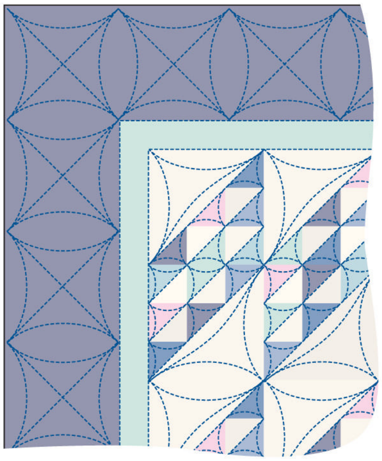
4 Quilting and Finishing

Layer and baste together the backing, batting, and quilt top. Refer to the Quilting Placement Diagram. Machine quilt diagonal lines approximately ⅝" apart in the quilt center as shown. Quilt curliques and in the ditch in border #1 and echoing flowers in border #2 as shown.

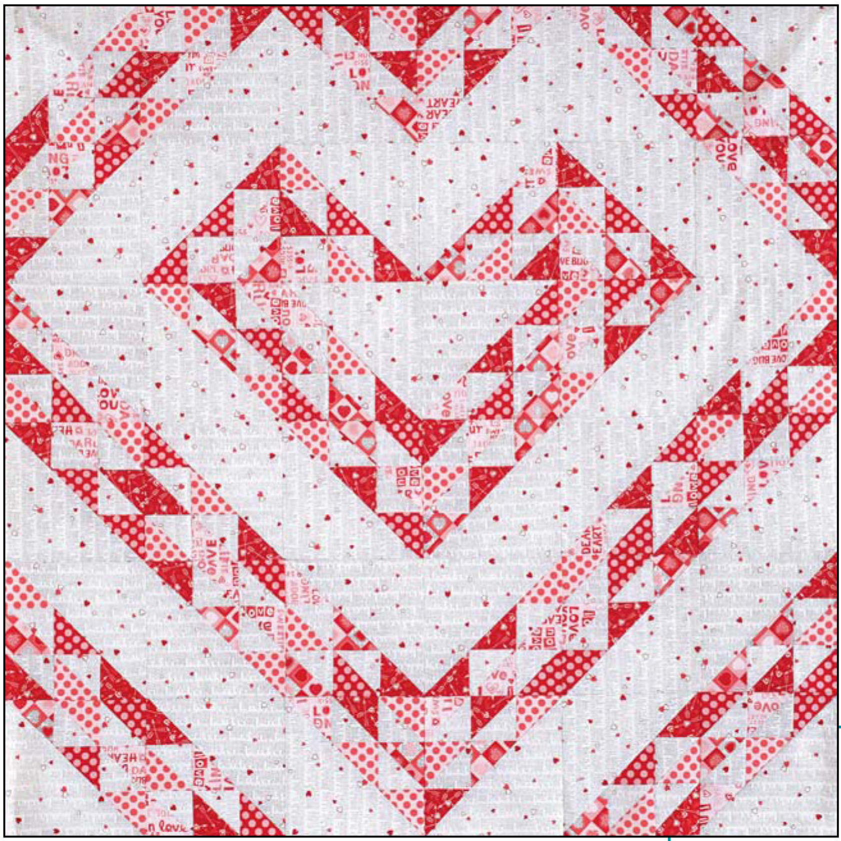
Bind the quilt.



Quilting Placement



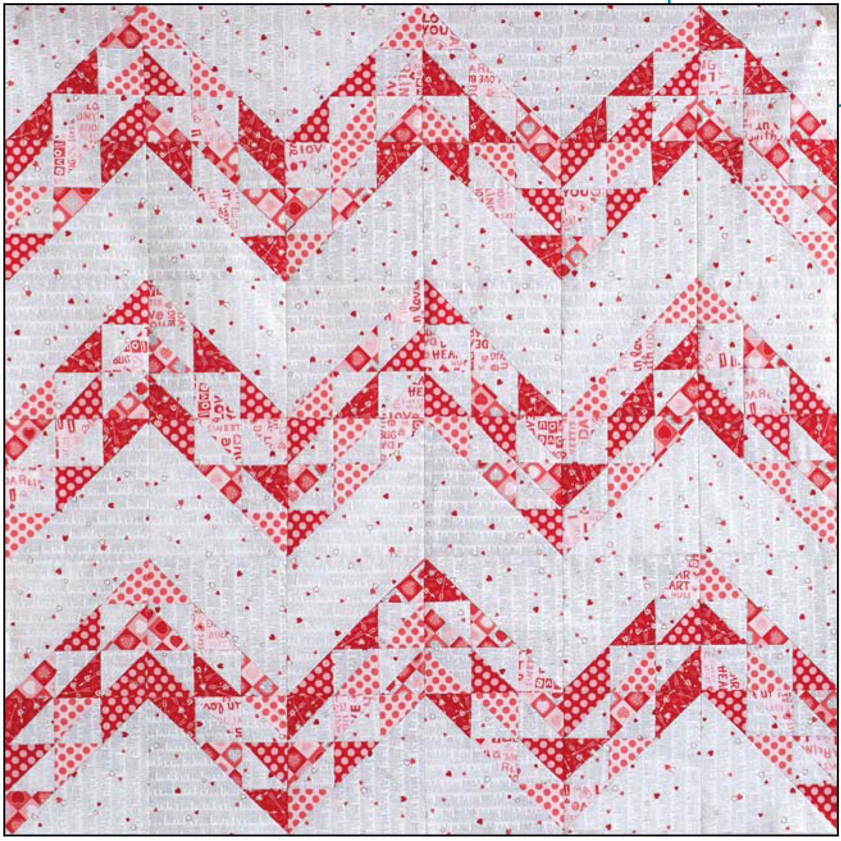
Alternate Quilting Placement



Sewn by Paula Stoddard. Fabric: Dear Heart by Studio E Fabrics.

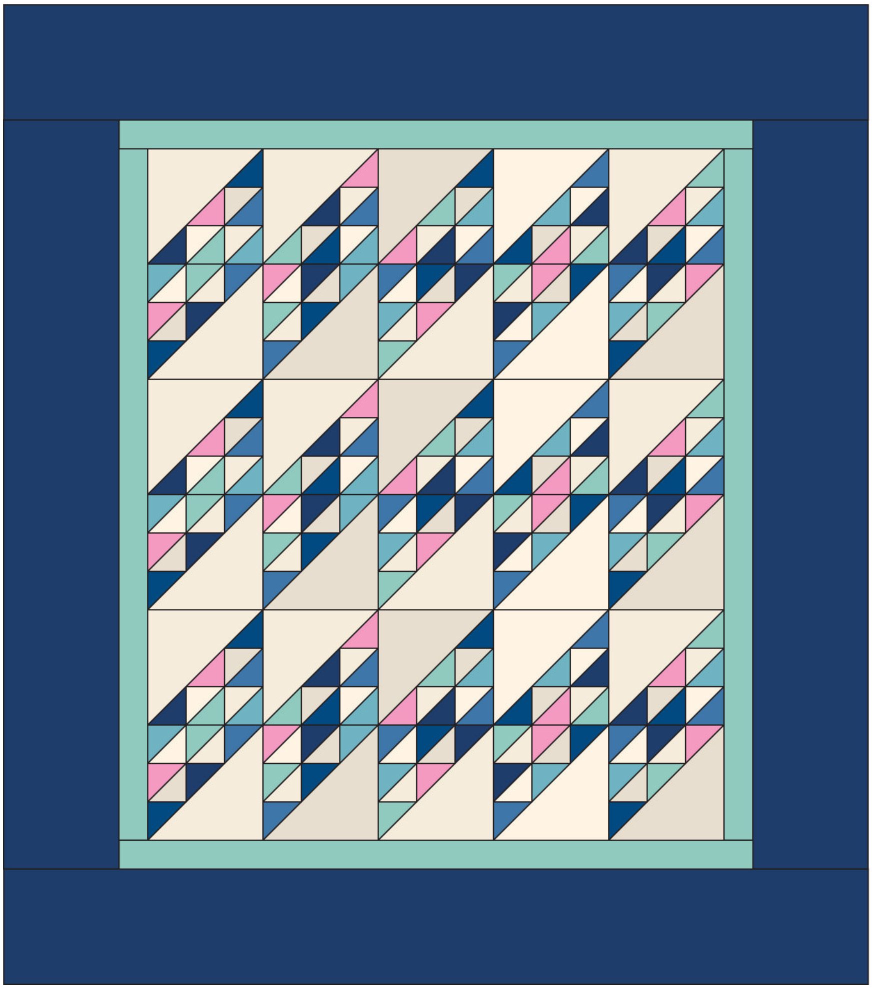
color option

Show a Little Love. *Imagine all of the design possibilities with this versatile block! Hearts, zigzags—play around to see what you can do!*



alternate size

Finished Size: 45″ x 51″
Block Setting: 5 x 6
Number of Blocks: 30

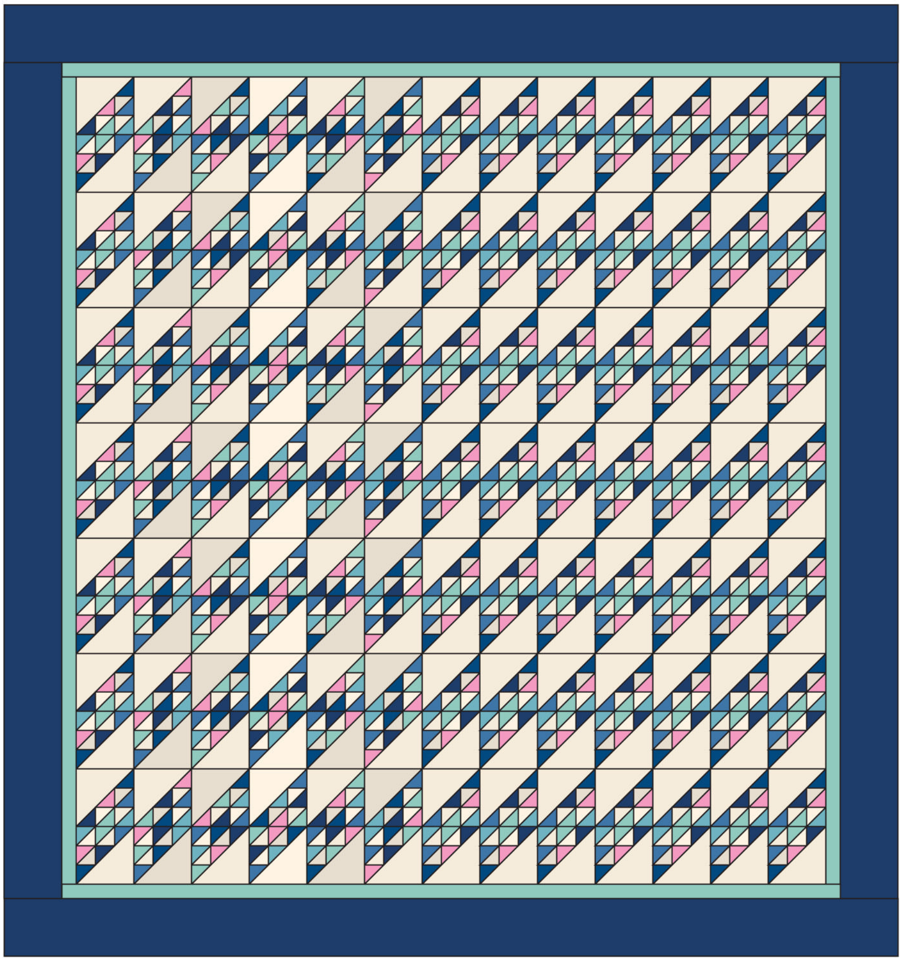


materials

3 Cream Prints
½ yard *each* for blocks
6 Assorted Prints
1 fat quarter *each* for blocks (a fat quarter is approximately 18″ x 20″)
Light Green Tone-on-Tone
½ yard for blocks and border #1
Blue Print
1¾ yards for blocks, border #2 and binding
Backing 3 yards
Batting 49″ x 59″

alternate size

Finished Size: 93″ x 98″
Block Setting: 13 x 14
Number of Blocks: 182

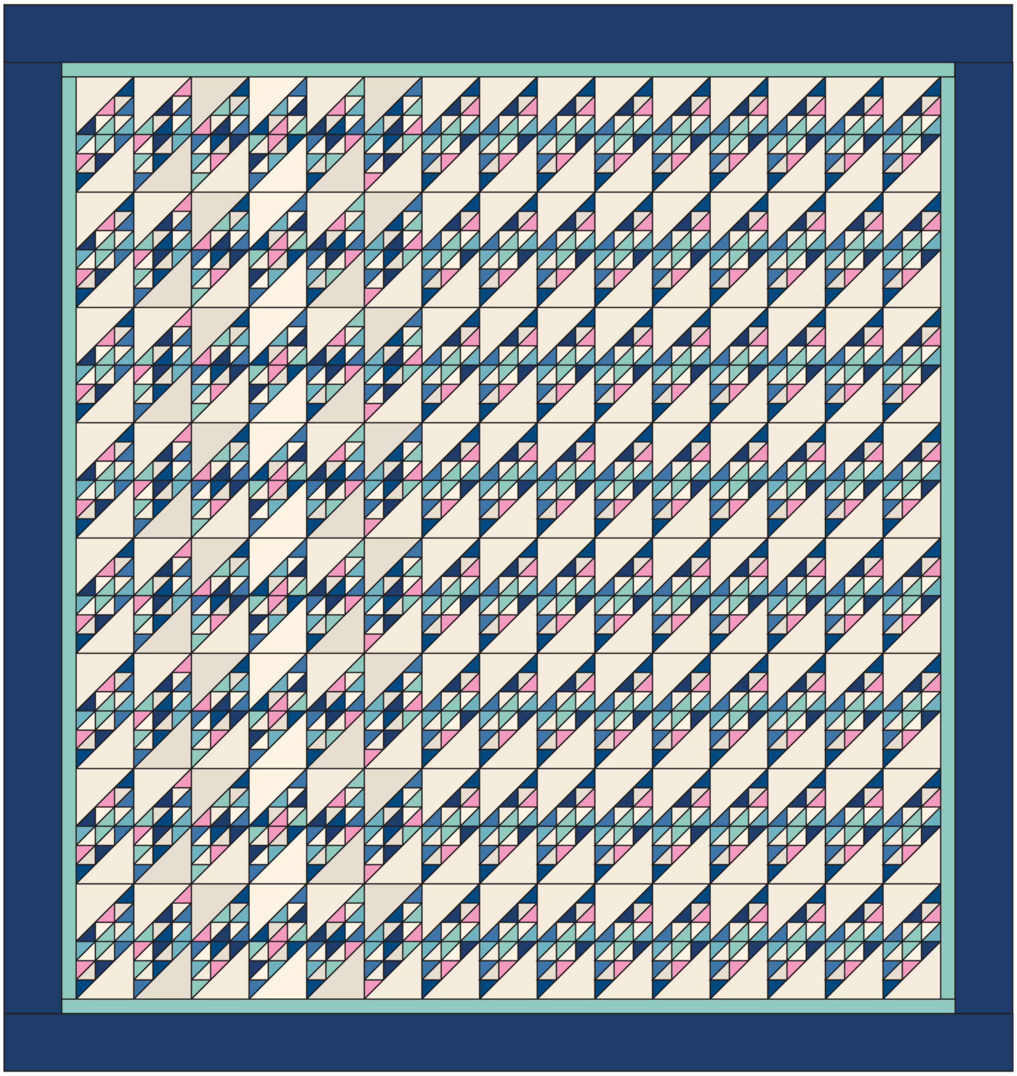


materials

3 Cream Prints
2⅛ yards *each* for blocks
6 Assorted Prints
⅝ yard *each* for blocks
Light Green Tone-on-Tone
1¼ yards for blocks and border #1
Blue Print
3⅜ yards for blocks, border #2 and binding
Backing 9 yards
Batting 101″ x 106″

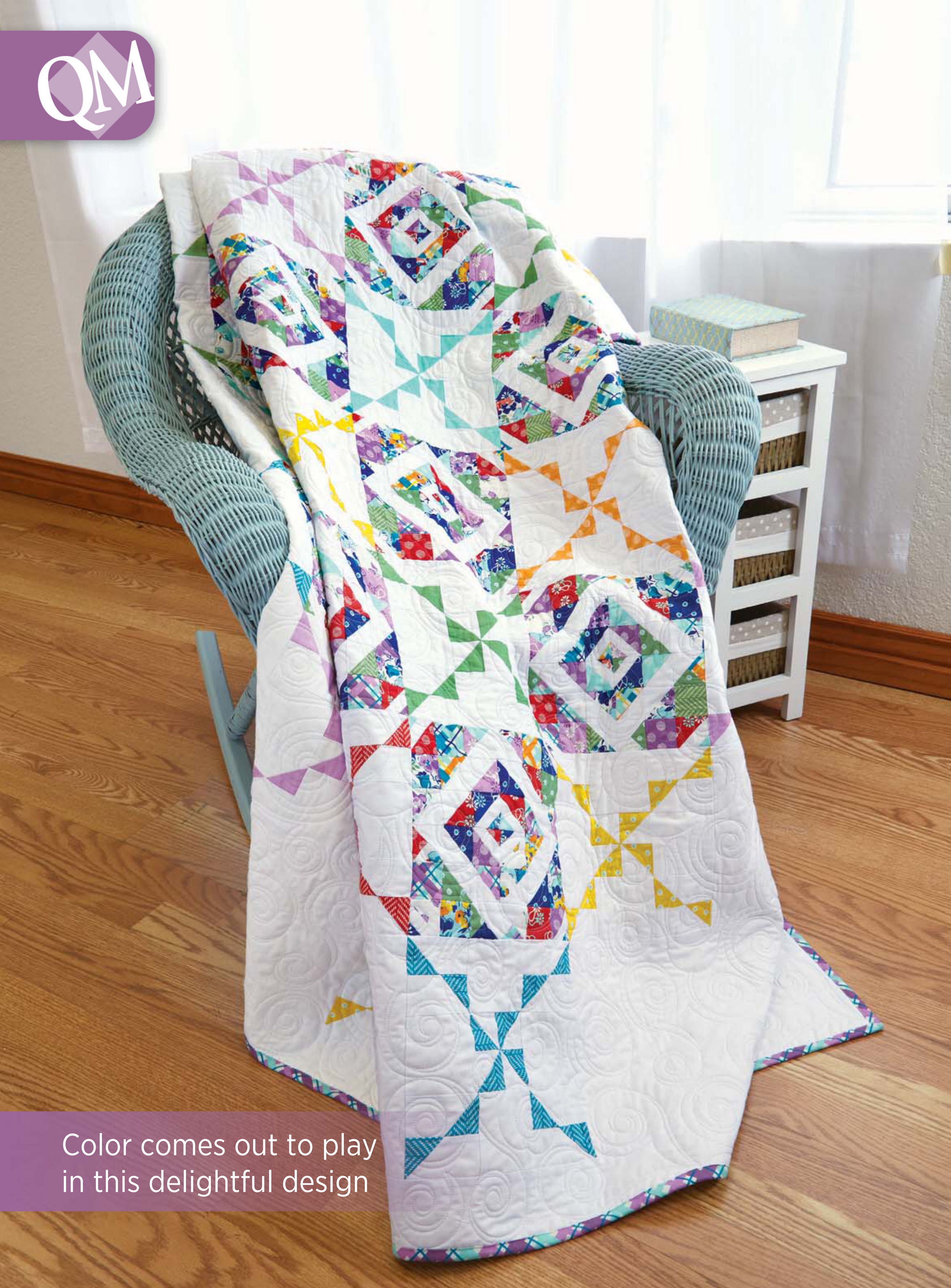
alternate size

Finished Size: 105″ x 111″
Block Setting: 15 x 16
Number of Blocks: 240



materials

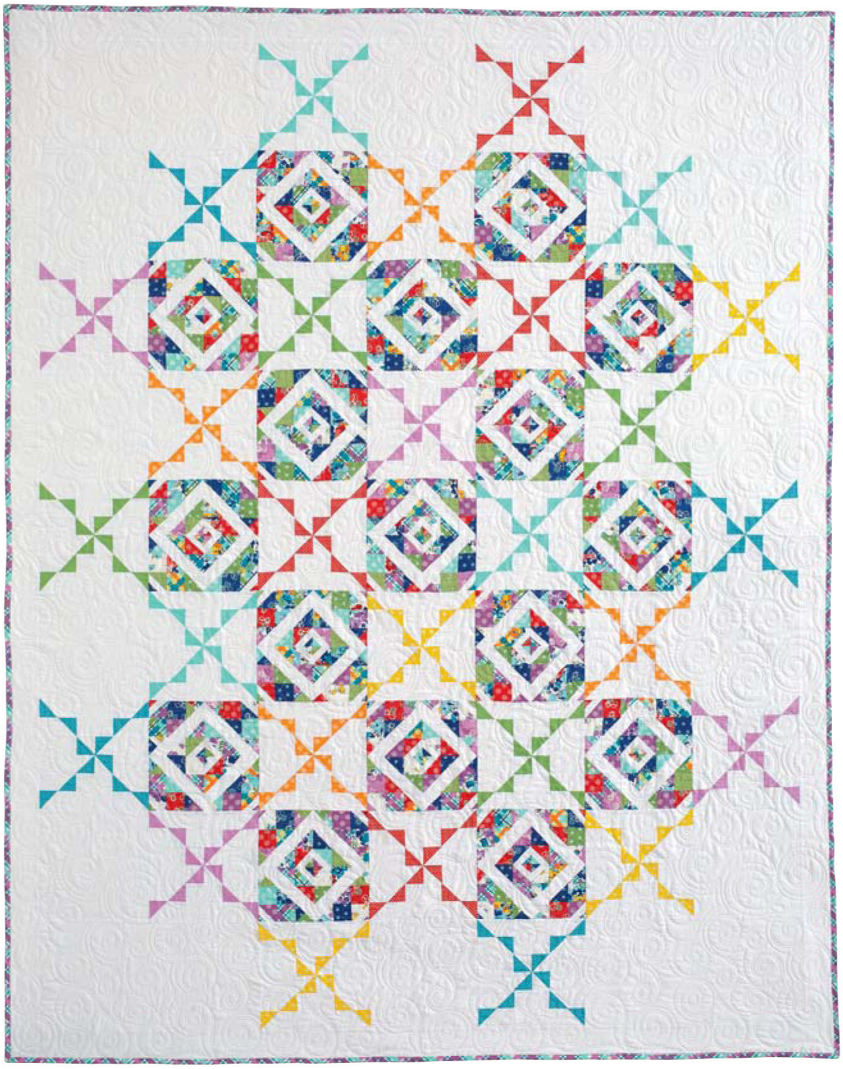
3 Cream Prints
2⅝ yards *each* for blocks
6 Assorted Prints
⅞ yard *each* for blocks
Light Green Tone-on-Tone
1½ yards for blocks and border #1
Blue Print
4 yards for blocks, border #2 and binding
Backing 10 yards
Batting 113″ x 119″



Color comes out to play
in this delightful design

Intermediate
Finished Size: 68″ x 86″
Finished Blocks: 9″

Convergence



Quilt designed by Wendy Sheppard. Sewn by Diane Merritt. Machine quilted by Kim Waite.
Fabric: Hello Jane by Cluck Cluck Sew for Windham Fabrics.
Batting: Warm & Natural from The Warm Company.

Wendy combined her colorful *Convergence* block with a pinwheel-themed block to make this cheerful two-block quilt.

Wendy Sheppard
Dumfries, Virginia
wendysheppard.net

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

White Solid
6 yards for blocks, patches, and border
7 Assorted Tone-on-Tones
1 fat quarter from *each* for blocks (a fat quarter is approximately 18″x 20″)
Assorted Prints
1⅞ yards *total* for blocks
Purple Plaid
¾ yard for binding
Backing 5⅝ yards
Batting 76″ x 94″

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

cutting

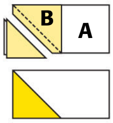
Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

⊠ = cut in half twice diagonally
⧅ = cut in half diagonally

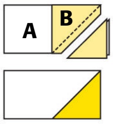
White Solid
9 strips 3″ x WOF for border
4 rectangles 9½″ x 16½″ (H)
10 squares 9½″ (I)
112 squares 3½″ (G)
260 squares 2⅜″ (C)
34 squares 2⅜″ cut ⧅ to make 68 triangles (F)
224 rectangles 2″ x 3½″ (A)
7 Assorted Tone-on-Tones
Cut from each
8 squares 2⅜″ (C)
32 squares 2″ (B)
Assorted Prints
34 squares 2¾″ cut ⊠ to make 136 triangles (E)
204 squares 2⅜″ (C)
136 squares 2″ (B)
136 squares 1¼″ (D)
Purple Plaid
9 strips 2½″ x WOF for binding

1 Making the Units and Blocks

Refer to "Stitch-and-Flip" in Basic Lessons. Use white A's and assorted tone-on-tone B's to make 28 sets of 4 matching unit 1's and unit 2's as shown.

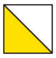


Unit 1
Stitch & Flip
Make 28 sets of 4 matching



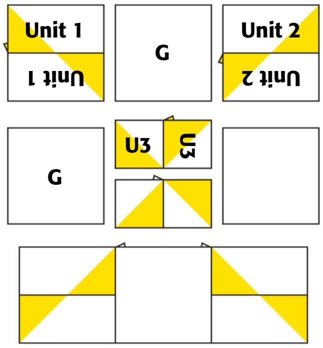
Unit 2
Stitch & Flip
Make 28 sets of 4 matching

Refer to "Triangle-Squares" in Basic Lessons. Pair white C's and assorted tone-on-tone C's to make 28 sets of 4 matching unit 3's.



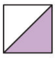
Unit 3
Make 28 sets of 4 matching

Sew matching units and patches together as shown to make a block Y. Make 28 block Y's total.



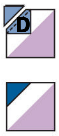
Block Y
Make 28

Using the triangle-squares technique, pair white C's and assorted print C's to make 408 unit 4's total.



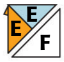
Unit 4
Make 408

Use stitch-and-flip to add an assorted print D to a unit 4 as shown to make a unit 5. Make 136 unit 5's total.



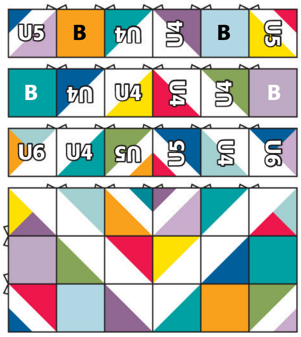
Unit 5
Stitch & Flip
Make 136

Join patches as shown to make a unit 6. Make 68 unit 6's total.



Unit 6
Make 68

Sew units and patches together as shown to make a block Z. Make 17 block Z's.



Block Z
Make 17

2 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew patches and blocks together as shown to make 2 row 1's, 4 row 2's and 3 row 3's. Sew the rows together as shown.

3 Adding the Borders

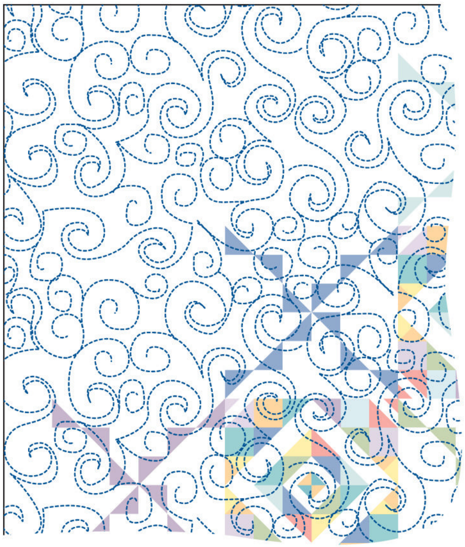
Sew the border strips together end to end. Refer to "Borders" in Basic Lessons and cut strips to sizes shown in Assembly Diagram. Matching centers and ends, sew the border side strips to the quilt. Repeat to add the border top and bottom strips.

4 Quilting and Finishing

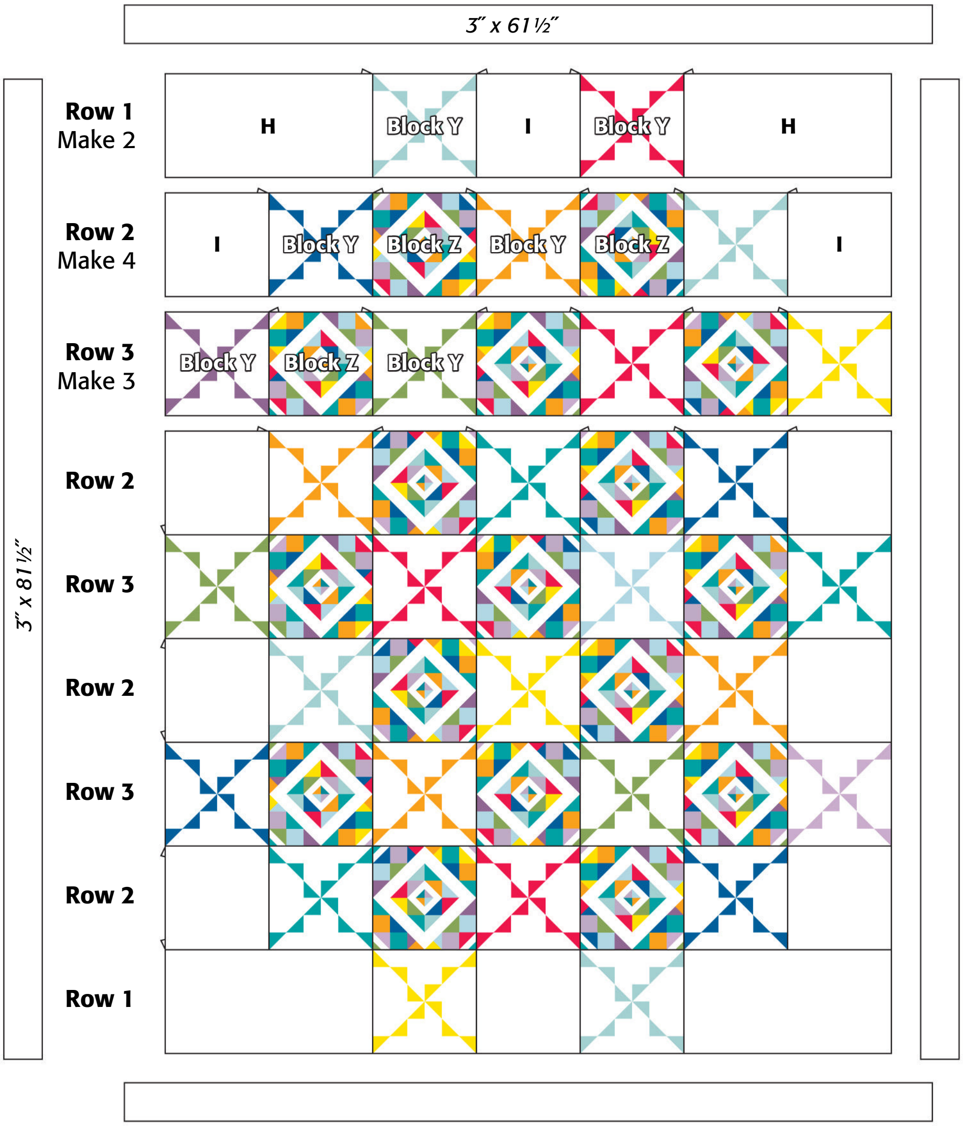
Layer and baste together the backing, batting and quilt top.

Refer to the Quilting Placement Diagram. Quilt swirls over the quilt surface as shown.

Bind the quilt.



Quilting Placement


3″ x 61½″
Row 1
Make 2
H
Block Y
I
Block Y
H
Row 2
Make 4
I
Block Y
Block Z
Block Y
Block Z
I
Row 3
Make 3
Block Y
Block Z
Block Y
Row 2
Row 3
Row 2
Row 3
Row 2
Row 1
3″ x 81½″

Assembly

QUILT Into Spring!

Twitter Quilt Pattern
Simple pinwheels and fun machine applique comes together to make this sweet baby quilt by Meags & Me.

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Shop for your next pattern at quiltingdaily.com/patterns.

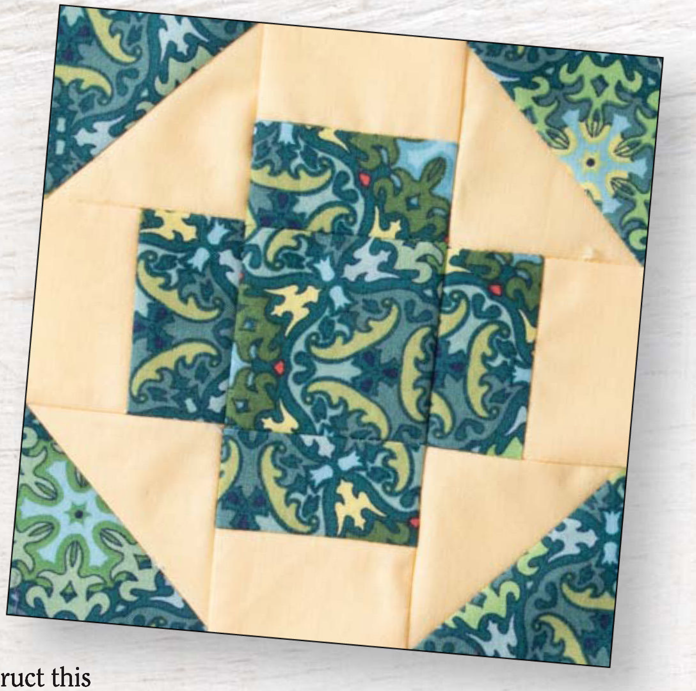
Quilting DAILY

Addicted to Scraps

by **Bonnie Hunter**

What do you do with all the scraps you save?
"Use them!" declares Bonnie.

Butter Churn 6" block



Did you know—if you start with a line drawing of a block and change the value placement of some of the fabrics, it looks like a completely different block?

Butter Churn is simply a Churn Dash block with a slightly different arrangement of lights and darks.

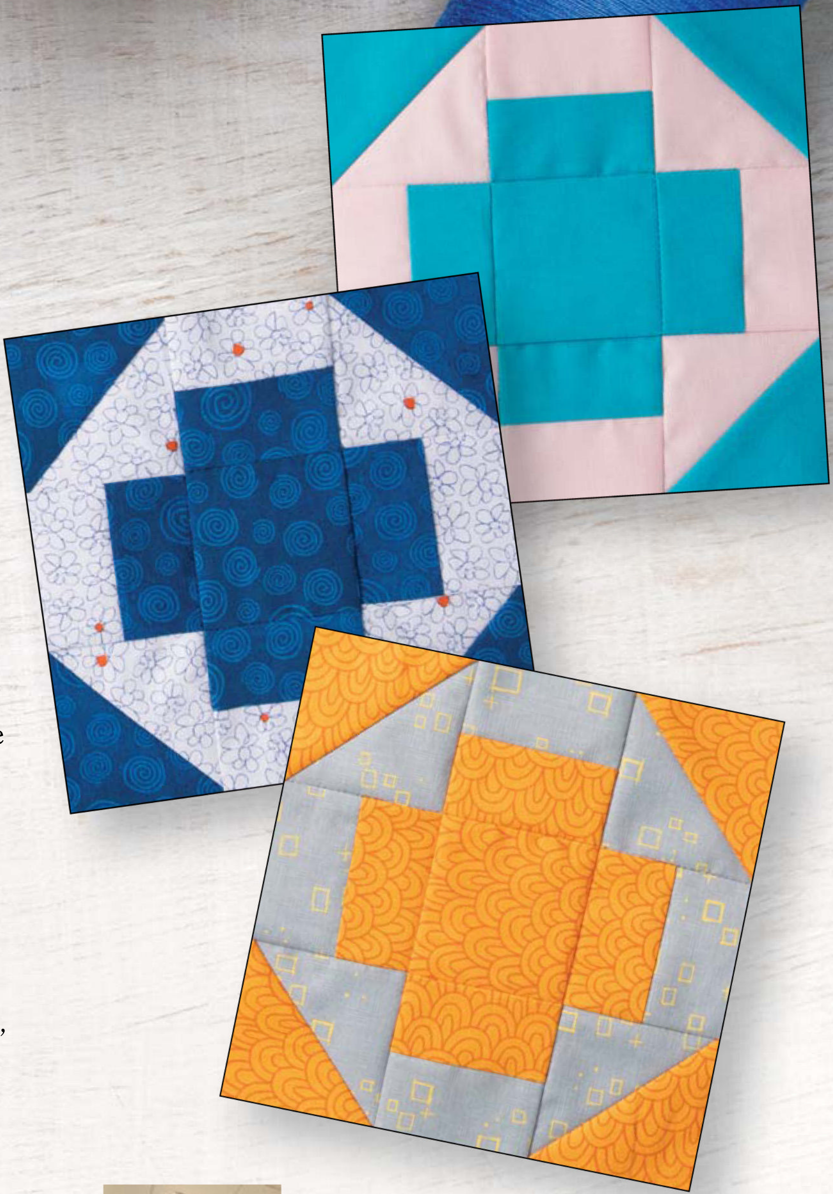
I found a quilt with this block design while waiting for a flight out of Sioux Falls, South Dakota, a few years ago. Every time it pops up in my social media memories, I tell myself, "I really want to make something with that block!" Putting it here in my *Addicted to Scraps* column is my way of finally DOING SOMETHING with this block, and I hope it will encourage me to do more with it than just put it here.

We all have long "to-do" lists as quilters, don't we?

I used 1½" and 2½" strips from my Scrap User's System and my Essential Triangle Tool to quickly construct this block. Traditional rotary cutting directions are given here.

Helpful Hints When working with triangles, I always sew a test and measure it to make sure my units are coming out the size they are supposed to be. The triangle corner units and the side rail units are both supposed to measure 2½" square before sewing into the block. Use the center square as a check point to be sure everything fits before sewing.

And as always—trim the dog ears from the triangle units before sewing them into the block to eliminate excess bulk and improve alignment when sewing units together.



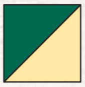
cutting

Finished Block: 6″
For *one* block, cut the following:

Teal Print
2 squares 2⅞″ (A)
4 rectangles 1½″ x 2½″ (B)
1 square 2½″ (C)

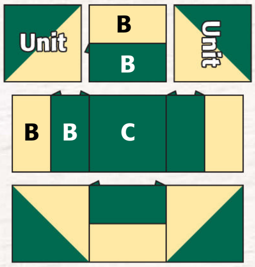
Yellow Solid
2 squares 2⅞″ (A)
4 rectangles 1½″ x 2½″ (B)

Refer to "Triangle-Squares" in Basic Lessons. Pair teal print A's and yellow print A's to make 4 units total.

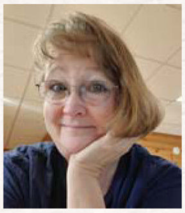


Unit
Make 4

To make Butter Churn, refer to the Block Assembly Diagram and sew 4 units, 4 yellow B's, 4 teal B's, and 1 teal C together as shown to make a block.



Block Assembly

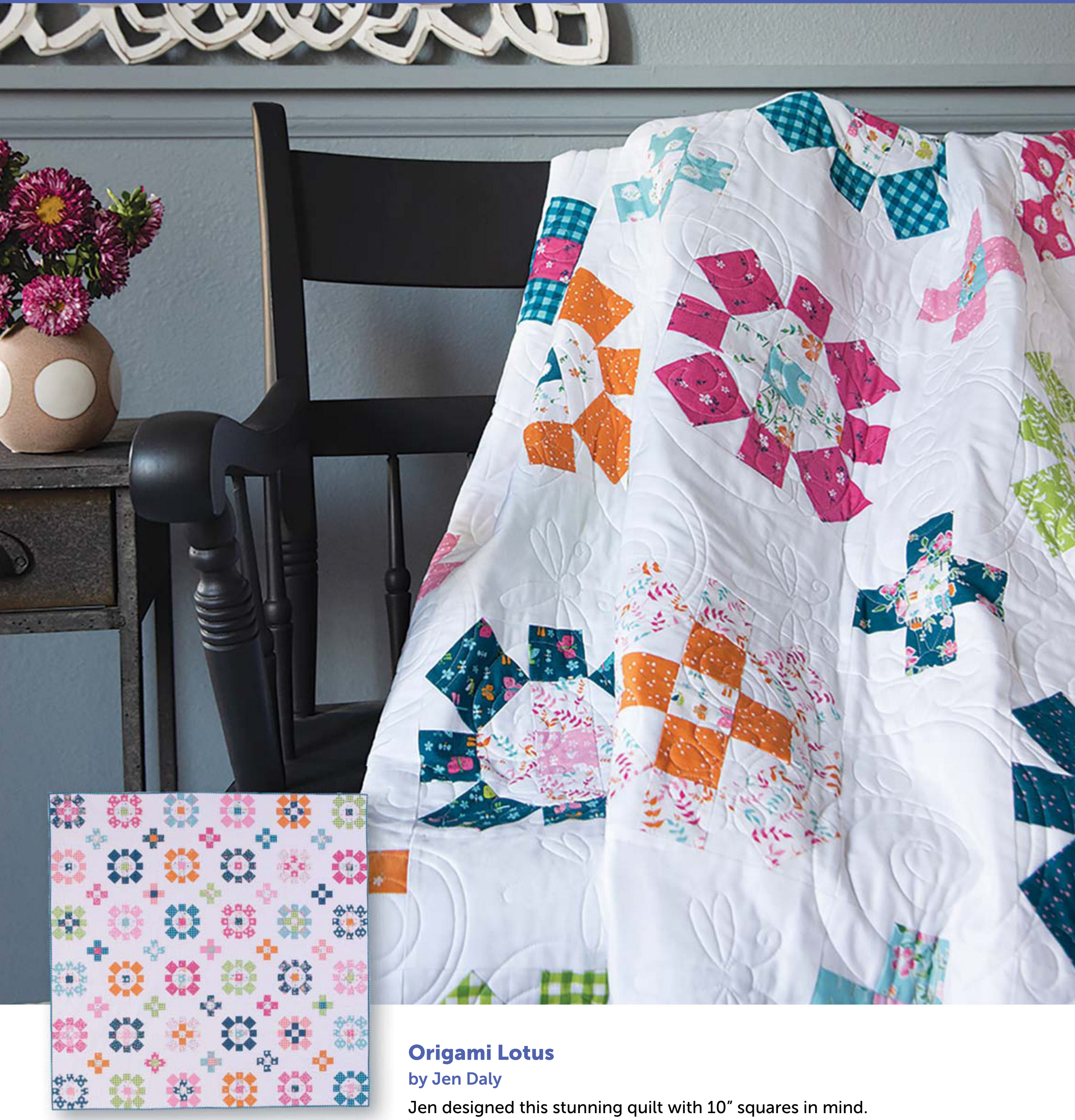


To learn more about Bonnie and see past blocks, visit **QuiltingDaily.com/addicted-to-scraps-quiltmaker**. Post pictures of your projects made with Bonnie's blocks using #AddictedToScraps.

A FREE quilt pattern, just for our readers!

For a limited time only, download this free bonus quilt pattern. Scan the QR code or go to **quiltingdaily.com/magazine-freebies** to download.

Available until 3/13/23.



Origami Lotus

by Jen Daly

Jen designed this stunning quilt with 10″ squares in mind. Grab a package of precuts and make lotus flowers that twirl and dance!

QuiltingDAILY

Fons & Porter's Love of Quilting

Fons&Porter's Love of Quilting 4100 SERIES

11 PATTERNS from the 4100 series of Fons & Porter's Love of Quilting TV

Fons&Porter's Love of Quilting

LOVE OF QUILTING TV SERIES 4100 Has Arrived

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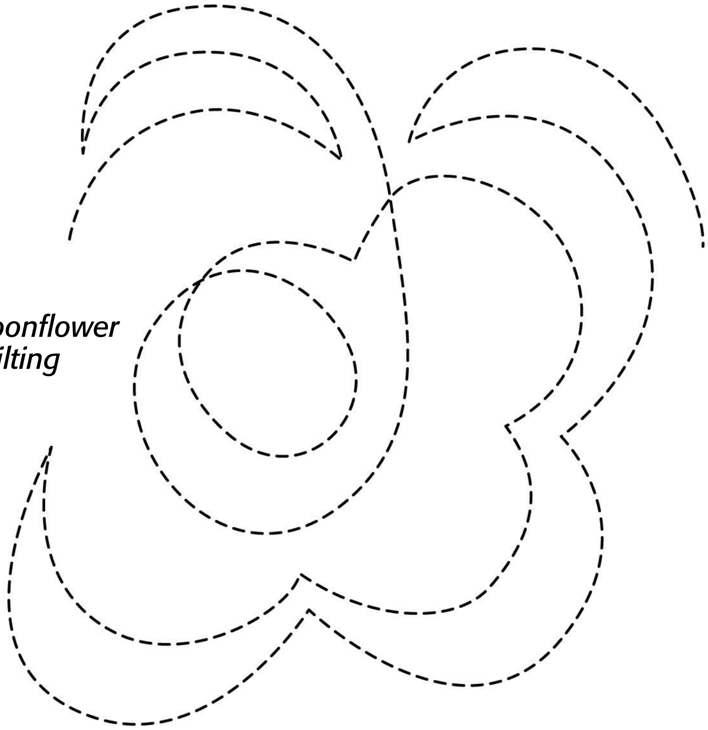

Mini Moonflower Quilting

Cotton Candy Shop

This line should measure 2".

Quiltmaker
Mar/Apr '23 No. 210
QuiltingDaily.com
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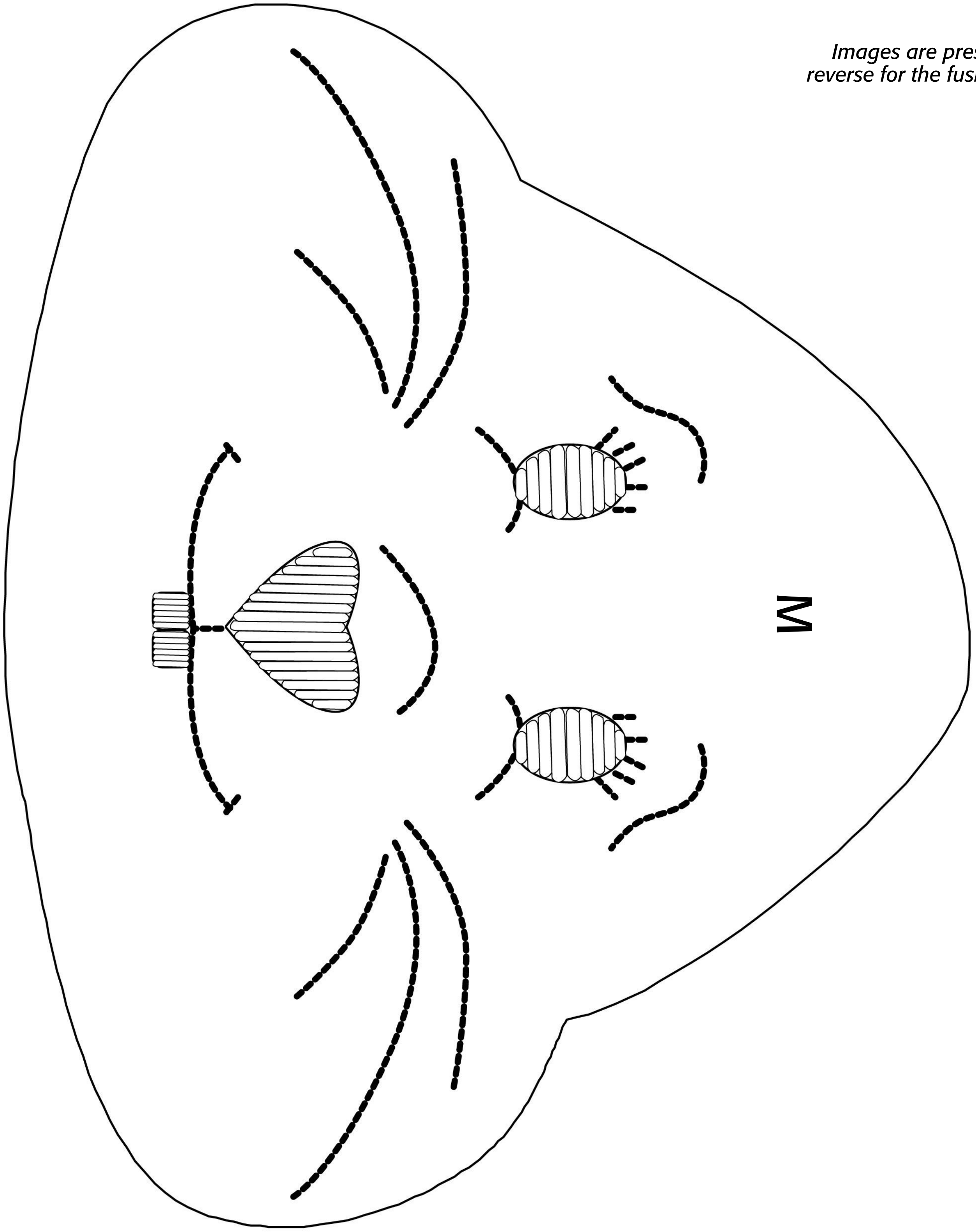
Images are presented in reverse for the fusing process.



Easter Surprise

Pattern page 1 of 2

This line should measure 2".

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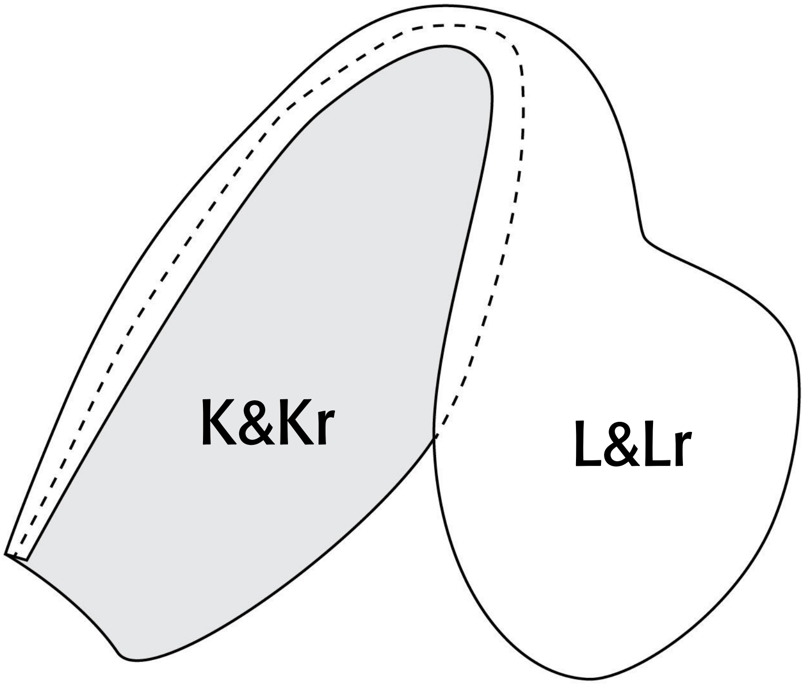

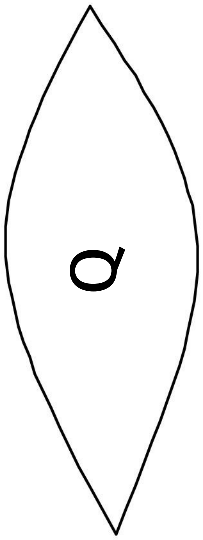

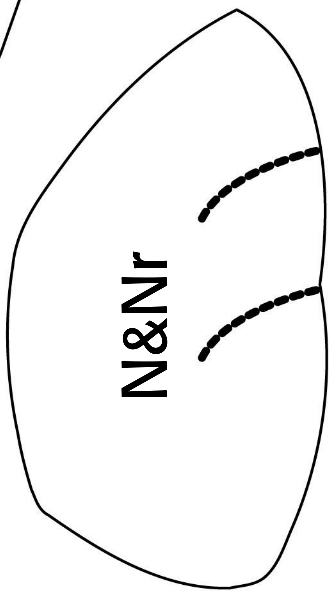

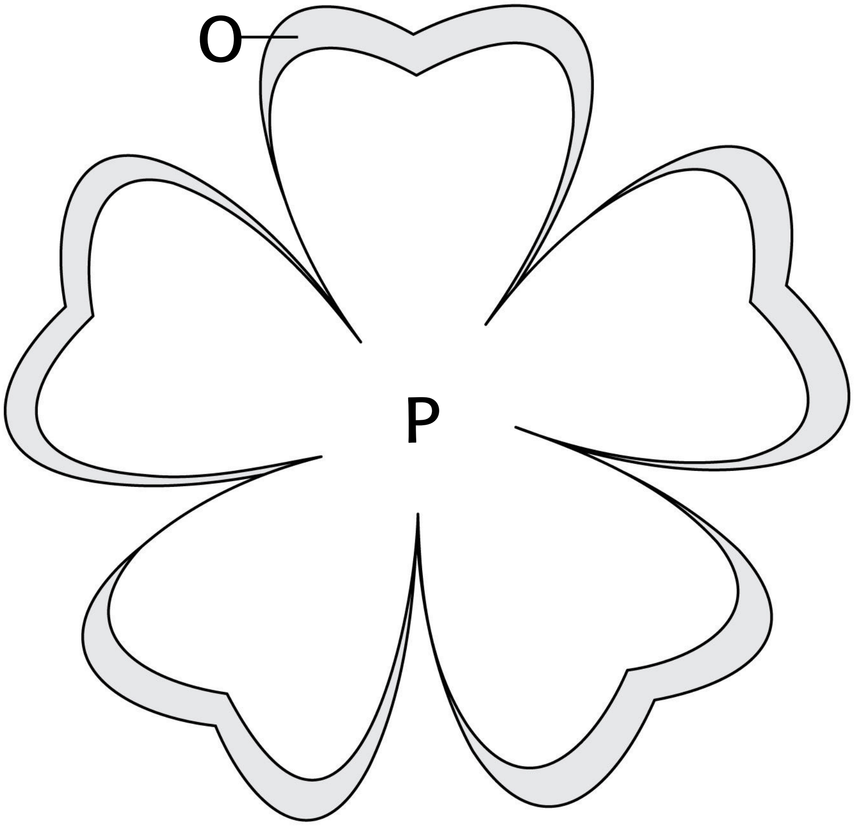

Easter Surprise

Pattern page 2 of 2

This line should measure 2".

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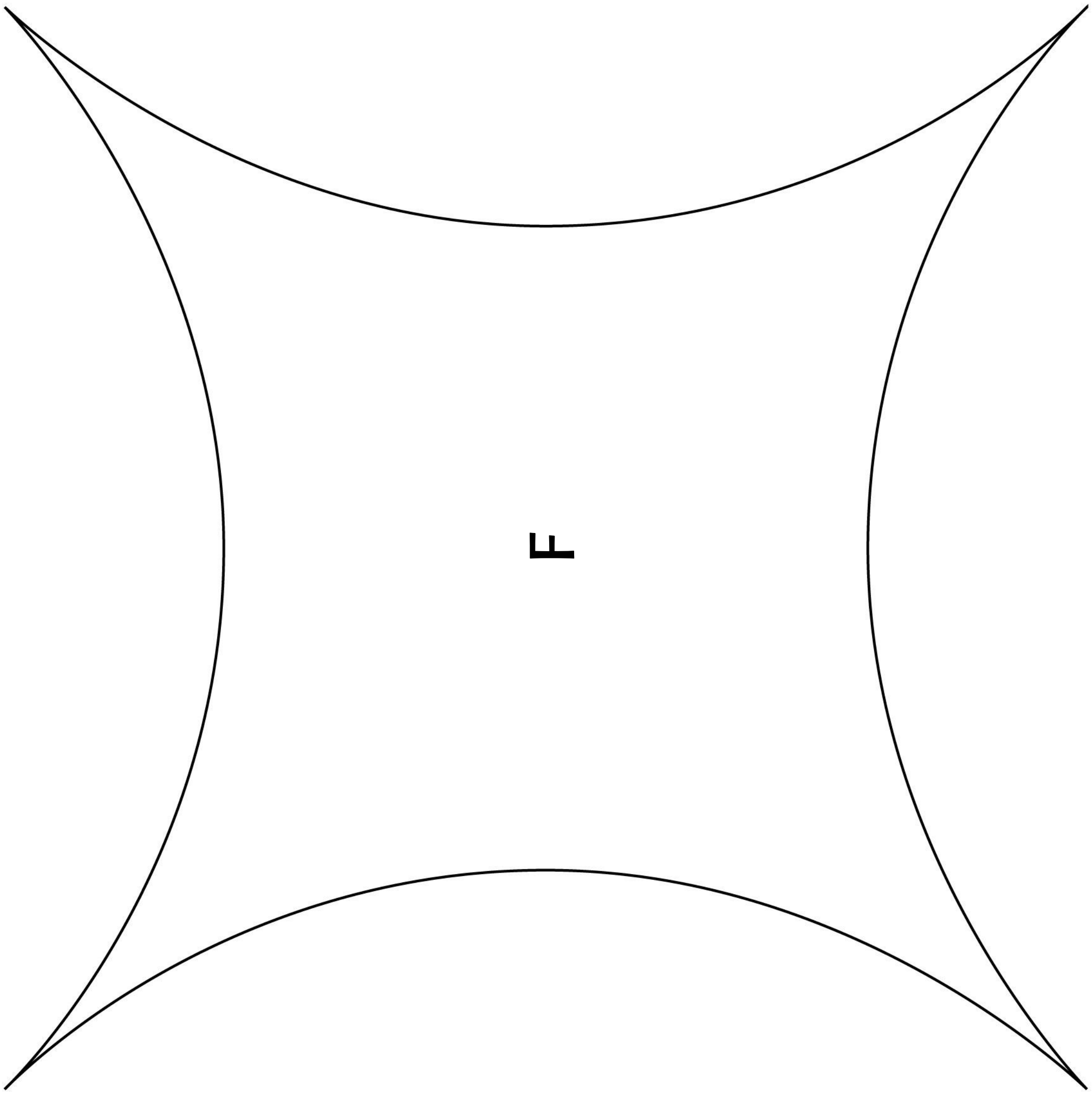

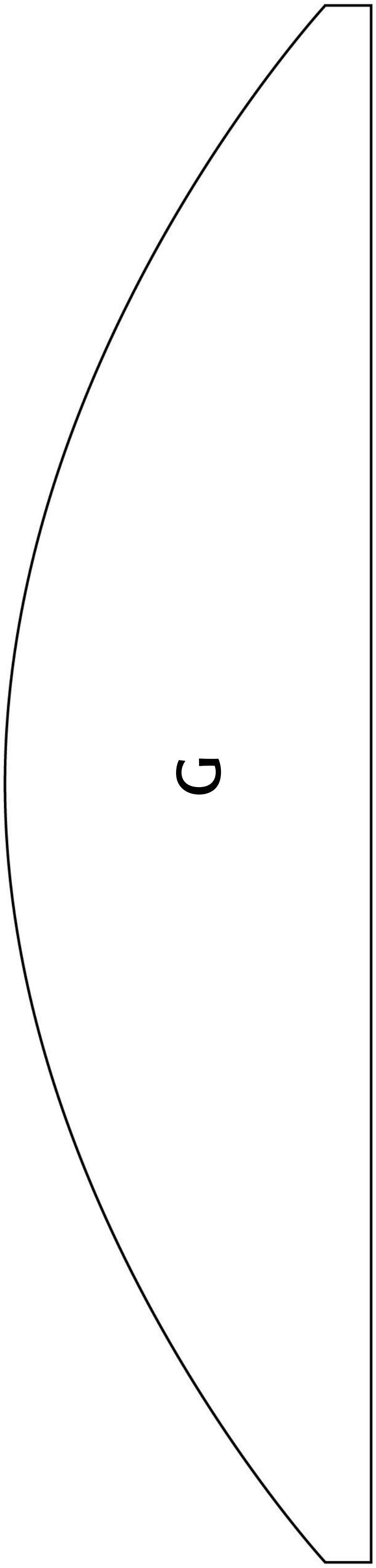

Roundabout

This line should measure 2".

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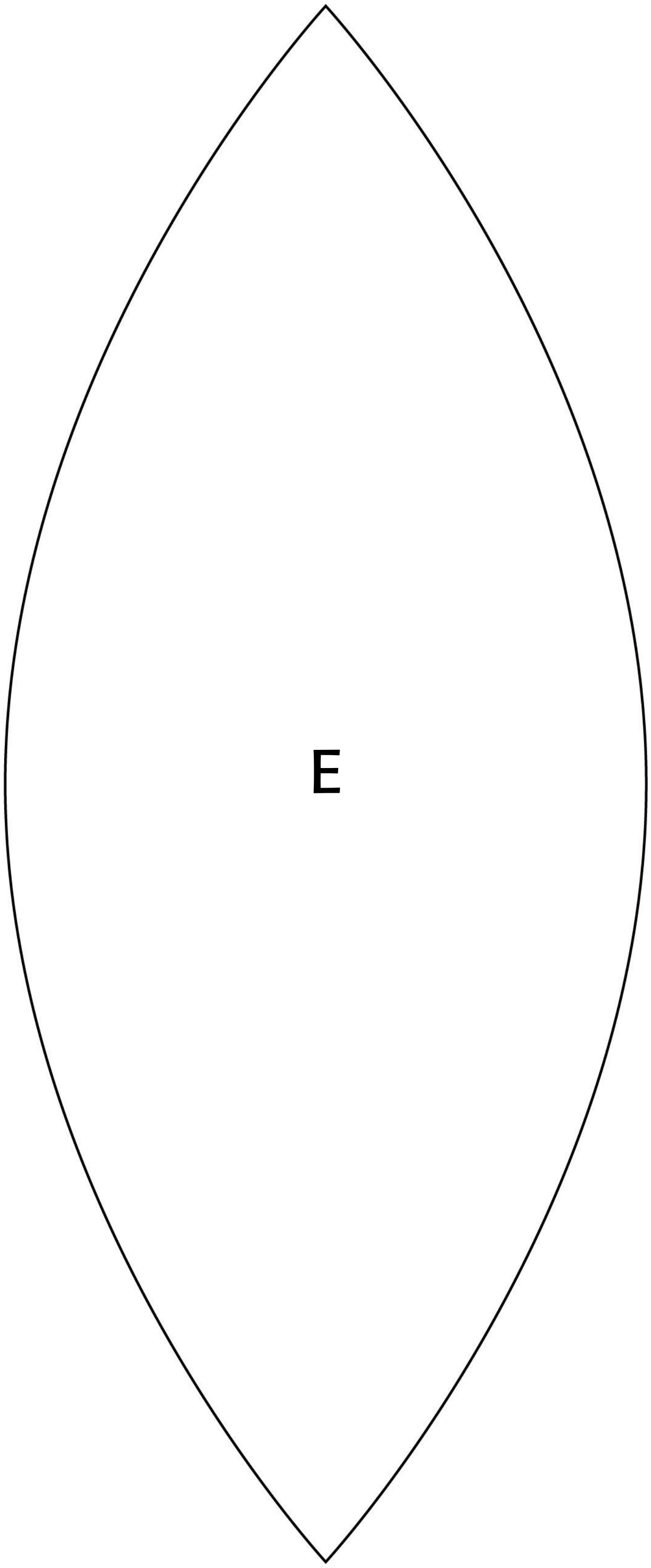

Roundabout

Pattern page 2 of 2

This line should measure 2".

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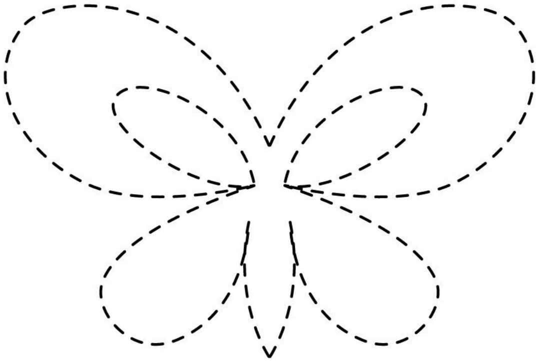
Example of freeform butterfly quilting



Butterfly Kisses

This line should measure 2".

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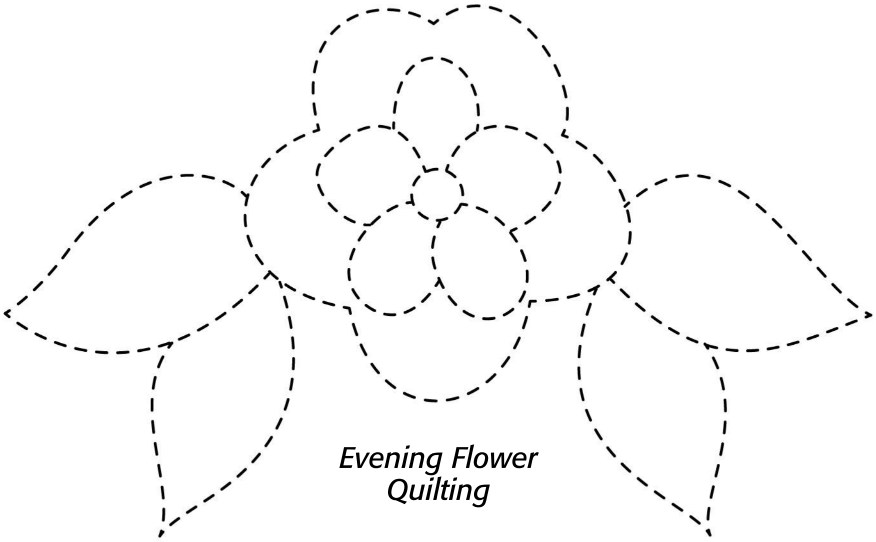
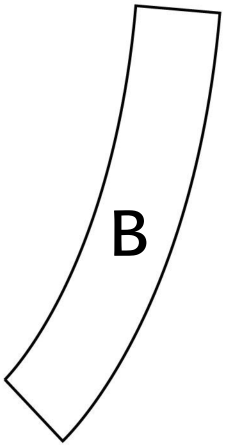
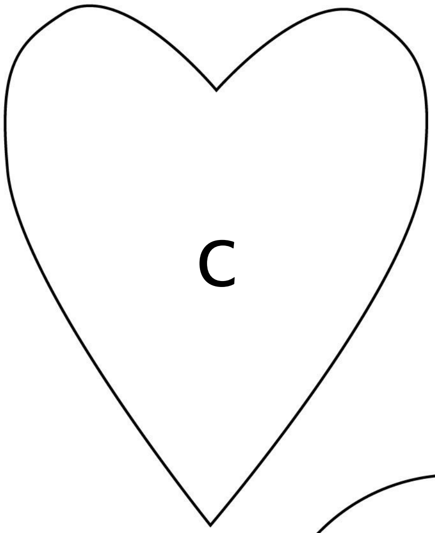
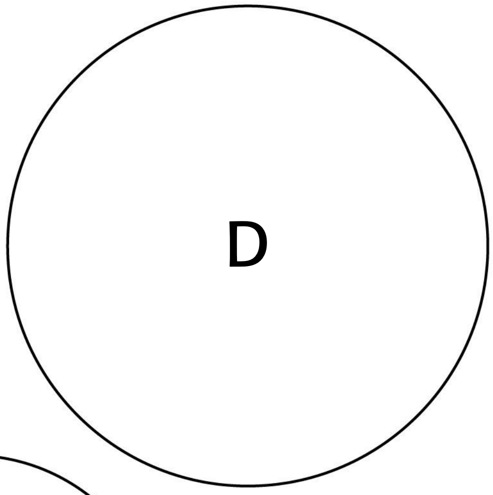


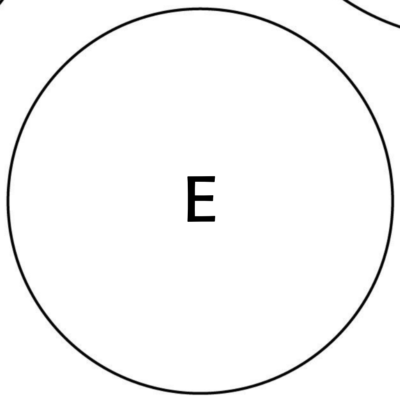
Evening Flower Quilting



Images are presented in reverse for the fusing process.







Trinity

This line should measure 2".

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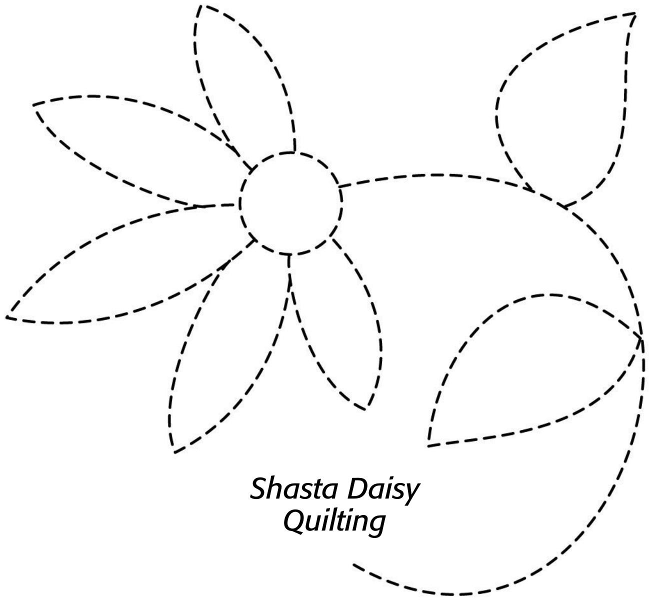
Shasta Daisy
Quilting

Garden’s Bounty

This line should measure 2".

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